

BRITISH GQ

GENTLEMEN'S QUARTERLY

DEC
2015

PLUS!

Charlotte McKinney
Meet the Instagram Kate Upton

PAGE 262

We Cool? SAMUEL L JACKSON is THE MAN in Tarantino's HATEFUL EIGHT

PHOTOGRAPHED FOR BRITISH GQ BY
DANIEL RIERA

SPORT

'Mayweather would not last a minute with me'
UFC'S CONOR McGREGOR TALKS TO ALASTAIR CAMPBELL

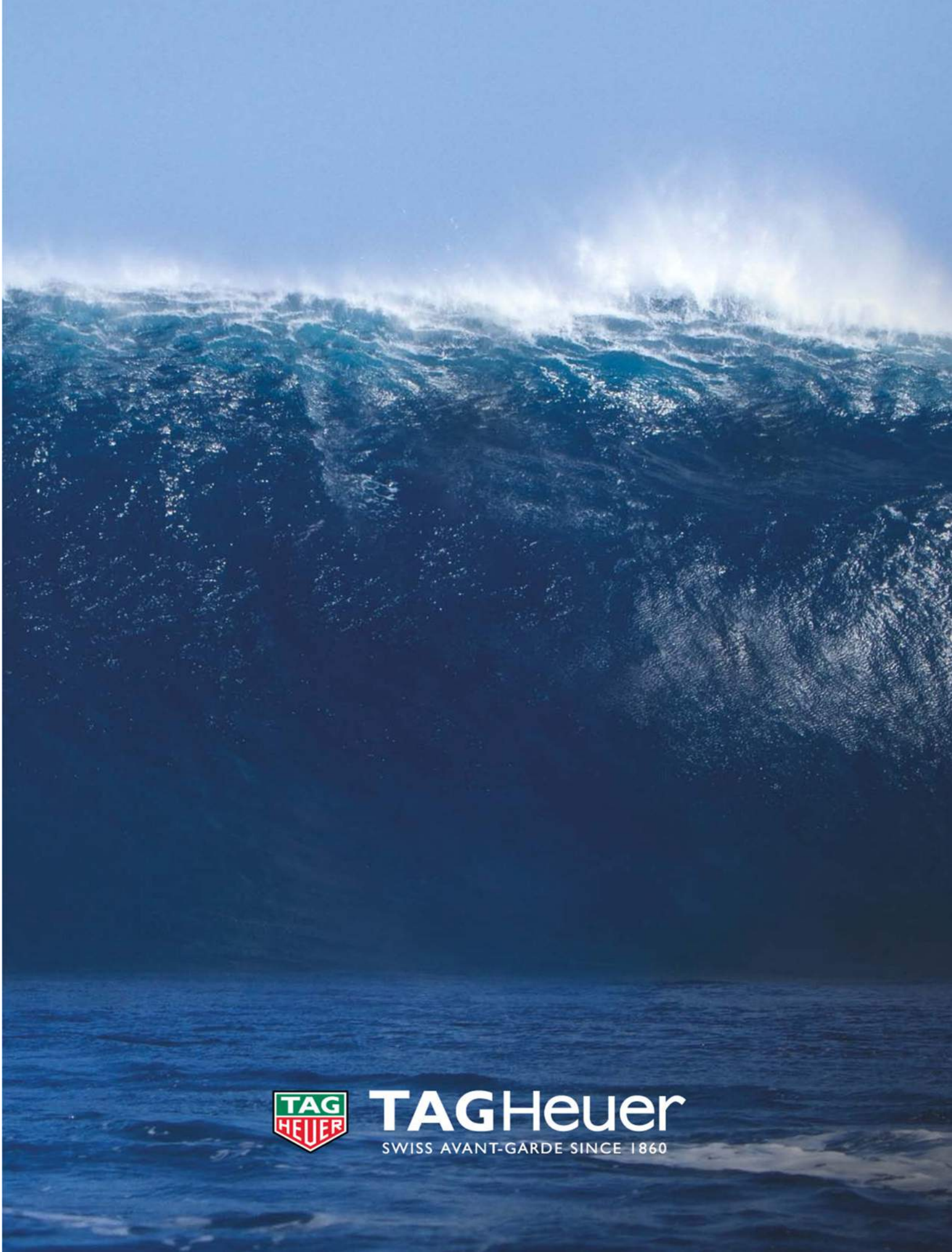
INVESTIGATION

Litvinenko's revenge
Inside the courtroom putting Putin on trial

BY **OLIVER BULLOUGH**

STYLE

The Chelsea boot rebooted!


TAG HEUER
TAGHeuer
SWISS AVANT-GARDE SINCE 1860



AQUARACER CALIBRE 5

Official Timekeeper of the WSL Big Wave Events. Big wave surfing is all about timing – being right there and ready when the swell of the year is maxing out. Like TAG Heuer, today's top big wave riders live for the challenge and #DontCrackUnderPressure.

WWW.TAGHEUER.CO.UK


WSL


#DontCrackUnderPressure
TAG HEUER
TAGHeuer
SWISS AVANT-GARDE SINCE 1860

WWW.DIOR.COM - 020 7172 0172

Dior







GUCCI





GUCCI

gucci.com



Watch Xavier Dolan's exclusive interview at louisvuitton.com.



LOUIS VUITTON


DOLCEGABBANAEYEWEAR.COM


DOLCE & GABBANA


#ATRIBUTE
40 YEARS OF ARMANI
ARMANI.COM/ATRIBUTE



EMPORIO ARMANI



HUGO BOSS UK LTD. Phone +44 (0)20 7554 5700


BOSS
HUGO BOSS
HUGOBOSS.COM

HUBLOT



HUBLOT

BOUTIQUE LONDON

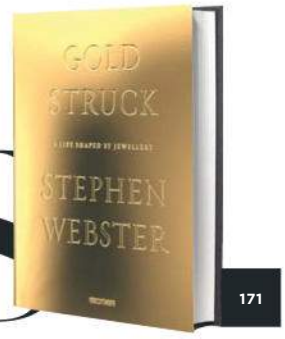
31 New Bond Street / Harrods Knightsbridge

Tel. 020 3214 9970 • 020 7730 1234

hublot.com

Big Bang Unico.
UNICO column-wheel chronograph. In-house Hublot movement. 72-hour power reserve. King Gold case, an exclusive red gold alloy developed by Hublot. Ceramic bezel. Interchangeable strap by a unique attachment.

GQ.co.uk Contents



171

33
Editor's Letter

49
Foreword
Great Britain's identity crisis makes for a very disunited kingdom – and that's the way we like it.
BY GEORGE CHESTERTON

55 Details
Elizabeth Banks is back in the (*Hunger*) game; the Chelsea boot steps up; secret countries; plus, face-recognising security cameras.



117
Travel
GQ slopes off to the Swiss Alps to mark the arrival of Moncler's new ski range; plus, Hotel Of The Month, in Vermont.

125 Taste
Cocktail lessons from The Connaught; Phonox, the London club everyone's raving about; plus, *GQ* has a butchers at farm-to-table gastropub The Pointer, Brill.

135
Bachelor Pad
Emilio Pimentel-Reid looks on the bright side with some leading lights.

138
Watches
In its tenth year, Hublot's Big Bang has reached the gold standard.

140
Our Stuff
The favourite things of *GQ*'s Managing Editor Mark Russell.

159
The Lab
From Leica to Bushnell, we zoom in on the best binoculars money can buy.

171 Dresser
Genius jewellery designer Stephen Webster; plus, Michael Kors and Style Shrink.

187 Grooming
Dior's Sauvage; plus, Alice Hart-Davis on the world of "cosmeceuticals".





192
GQ Portfolio
Products, events and offers.

203 The Drop
Why U2's stage presence is a gift; intel on "the internet of things"; the screenwriting smarts of Aaron Sorkin; conflict on camera by Don McCullin; Jeremy Corbyn's sex appeal; plus, Labour's new dream team.

258
Michael Wolff
The media mogul unchained: decoding the secrets of Rupert Murdoch's tweets.

78
The Boys Are Back In Town
Samuel L Jackson's men's cancer charity One For The Boys parties with a purpose.

95
Tony Parsons
If the *NME* wants to make a noise again, some strings need to be pulled, literally.

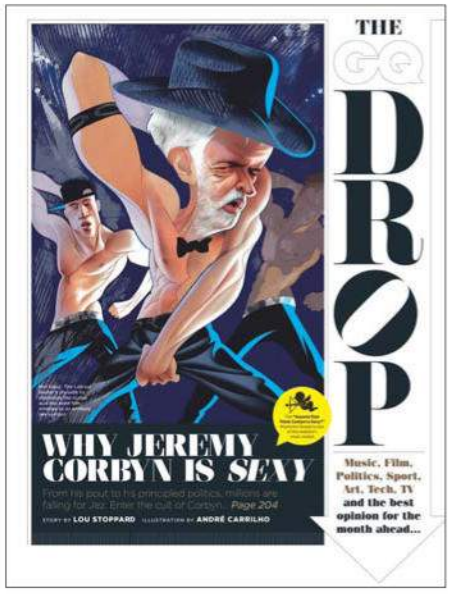
101
The Argument
Hugo Rifkind plays out the voices in his head. This month: "Shall we get a man in?"

102
Victoria Coren Mitchell
GQ's agony aunt entertains your issues.

105
What I Wear
Freddie Foulkes, the son of *GQ*'s Luxury Editor, vaunts about vintage.



109 Cars
The R8 V10 – Audi's fastest road car ever – arrives at 205mph; plus, why Renault's little Twingo is making a big impression.




TYE SHERIDAN
PRADA
EYEWEAR
PRADA
PRADA.COM
ART. SPR03S

GQ.co.uk Contents



Photograph Nick Wilson **Grooming** Christian Shannon at Brown Sugar

162

Alastair Campbell meets Conor McGregor
In his toughest confrontation yet, *GQ*'s arch interrogator grapples with UFC's ultimate warrior.

Three-piece suit, £1,460. Shirt, £160. Tie, £85. Pocket square, £95. Pin, £120. All by **David August**. davidaugustinc.com. Watch by **Franck Muller**, £7,230. franckmuller.com



GUCCI

timepieces

gucciwatches.com for information 08456.765000

gucci dive collection
swiss made

GQ.co.uk Contents



293 Life
Stay on piste with our winterwear round-up; Bears Grylls talks the talk; time-saving tech; Rachel Johnson recounts her first time.

318 Stockists
All the labels in this month's issue, from A to Z.

320 GQ Intel
Eight of the most intense work-outs to prepare you for the party season.



146



256



262 'Insta-famous'
From just a few 'Grams to that Super Bowl quarter-pounder, self-made supermodel Charlotte McKinney straps in for *GQ*.
PHOTOGRAPHS BY HUNTER & GATTI



250 Quentin Tarantino
A rapid-fire *GQ*&A with the motor-mouthed director of *The Hateful Eight*. BY LANE BROWN



221 GQ Extraordinary Times
We shine a light on the people, places and products ushering in a new era of excellence.

Features & fashion

84 GQ Icon: Boshier & Bowie
A portrait of the pop-art king who made the Thin White Duke's *Lodger* album artwork as iconic as its music.
BY PAUL GORMON

146 A bigger splash
How graffiti guru José Parlá's skills with a spray can have given life to the new One World Trade Center.
BY DYLAN JONES

194 The winning combination
GQ steps into Patrick Grant's world at E Tautz.
BY ROBERT JOHNSTON

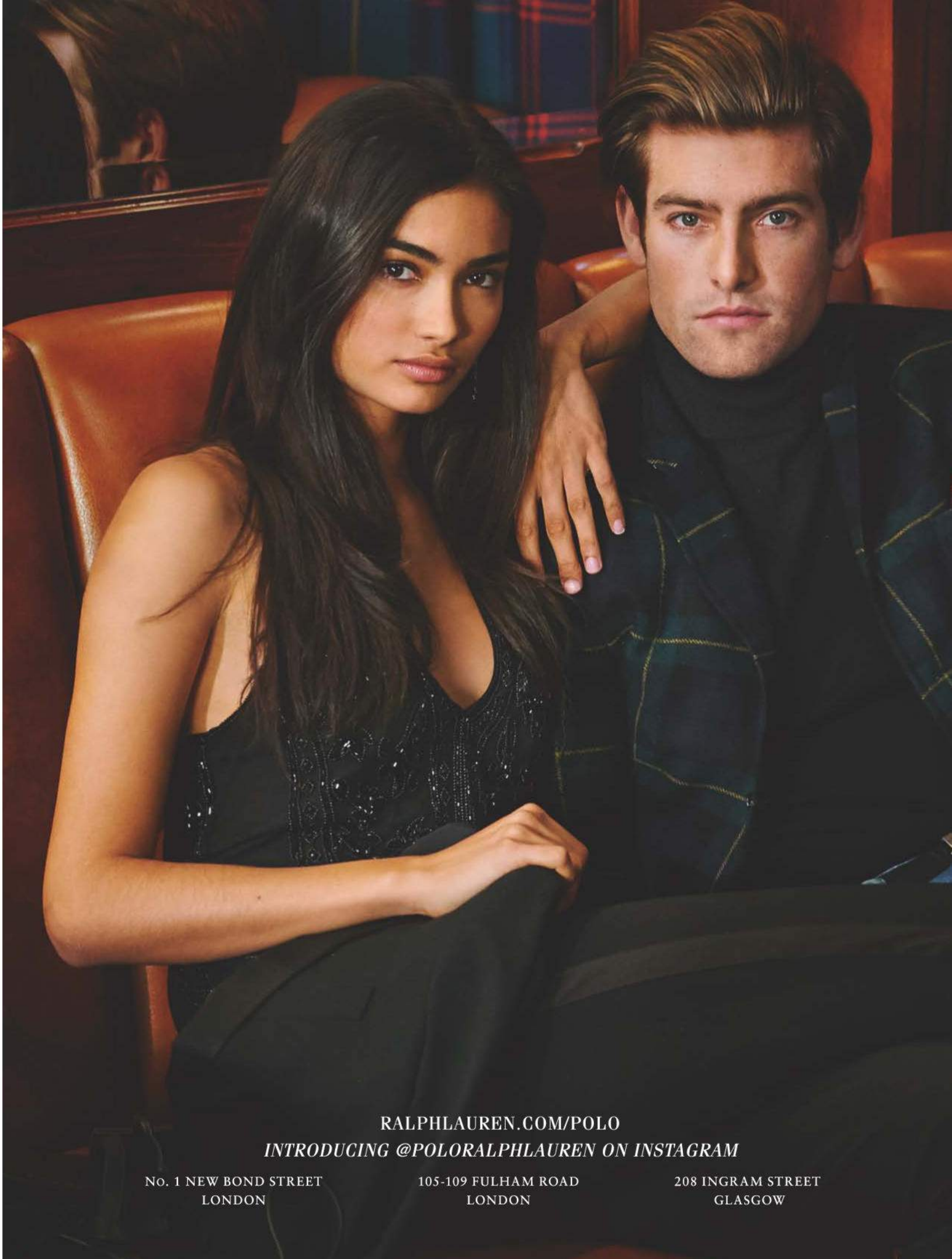
240 Cover star: Samuel L Jackson
Hollywood's highest-grossing actor of all time has been in a surfeit of smash-hit cinema. Room for one more? Sure he has. Here, *The Hateful Eight*'s lead man lays down the law.
BY DYLAN JONES

256 Helping hands
Jeweller Robert Tateossian delivers a dose of goodwill with a new wristwear range for the Elton John Aids Foundation.
BY ROBERT JOHNSTON

268 Toxic shock
With relations between Russia and Britain under renewed strain, the inquiry into Alexander Litvinenko's dramatic death has taken on a global significance.
BY OLIVER BULLOUGH

276 London's burning
Meet the visionaries who make up the capital of creativity.
BY STUART McGURK

282 Sheer wool power
Savile Row showcases this beautiful and versatile material.
PHOTOGRAPHS BY ROBERT FAIRER & JONATHAN RAGLE



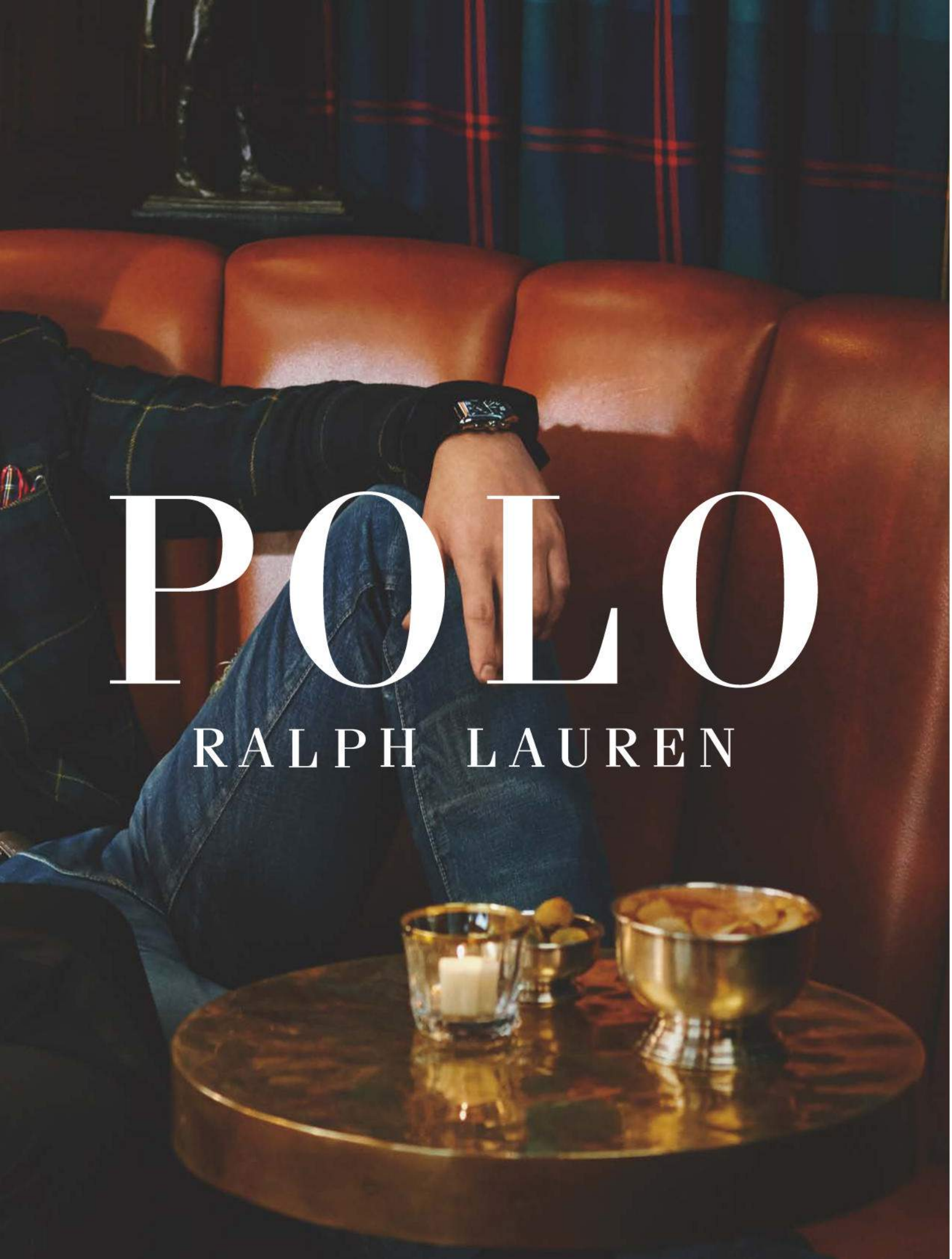
RALPHLAUREN.COM/POLO

INTRODUCING @POLORALPHLAUREN ON INSTAGRAM

No. 1 NEW BOND STREET
LONDON

105-109 FULHAM ROAD
LONDON

208 INGRAM STREET
GLASGOW


POLO
RALPH LAUREN

BRITISH GQ
GENTLEMEN'S QUARTERLY

Editor
DYLAN JONES

PA TO THE EDITOR & EVENTS CO-ORDINATOR **Annabelle Morell-Coll**

DEPUTY EDITOR **Bill Prince** CREATIVE DIRECTOR **Paul Solomons** FASHION DIRECTOR **Robert Johnston**
MANAGING EDITOR **Mark Russell** FEATURES DIRECTOR **Jonathan Heaf**

SENIOR COMMISSIONING EDITOR **Stuart McGurk** COMMISSIONING EDITOR **Charlie Burton** HEALTH & SPORTS EDITOR **Paul Henderson**

ART DIRECTOR **Phill Fields** ART EDITOR **James Ramsay**
DIGITAL ART DIRECTOR **John Hitchcox** JUNIOR DESIGNERS **Joseph Sinclair Parker, Oliver Jamieson** DESIGN INTERN **Anna Gordon**

PICTURE EDITOR **Cai Lunn** ASSISTANT PICTURE EDITOR **Ryan Grimley**

STYLE & GROOMING EDITOR **Jessica Punter** FASHION EDITOR **Grace Gilfeather** SENIOR FASHION ASSISTANT **Holly Roberts**

CHIEF SUB-EDITOR **George Chesterton**
DEPUTY CHIEF SUB-EDITOR **Jennifer Bradly** SENIOR SUB-EDITOR **Aaron Callow** SUB-EDITOR **Lee Stobbs**

GQ.CO.UK NEWS EDITOR **Conrad Quilty-Harper** GQ.CO.UK FASHION EDITOR **Nick Carvell** GQ.CO.UK FEATURES EDITOR **Matt Jones**
GQ.CO.UK PICTURE EDITOR **Alfie Baldwin** GQ.CO.UK INTERNS **Shereen Sagoo, Max Williams** FEATURES ASSISTANT **Eleanor Halls**

CONTRIBUTING FASHION EDITORS **Luke Day, Katie Grand, Luke Leitch, Lou Stoppard**

POLITICAL EDITOR **Matthew d'Ancona** CONTRIBUTING STYLE EDITOR **Sascha Lilic** LUXURY EDITOR **Nick Foulkes** LITERARY EDITOR **Olivia Cole**
EROTIC AFFAIRS EDITOR **Rebecca Newman** COMEDY EDITOR **James Mullinger** FENG SHUI EDITOR **Tracey Emin**

TABLET PROJECT MANAGER **Liam Keating** TABLET PRODUCER **Emma Dahlquist**

Contributing Editors
Mel Agace, Andrew Anthony, Chris Ayres, Jason Barlow, Stephen Bayley, Tara Bernerd, Heston Blumenthal, Debra Bourne, Michael Bracewell, Charlie Brooks, Ed Caesar, Alastair Campbell, Naomi Campbell, Robert Chalmers, Nik Cohn, Giles Coren, Victoria Coren Mitchell, Andy Coulson, Adrian Deevoy, Alan Edwards, Robert Elms, David Furnish, A A Gill, Sophie Hastings, Mark Hix, Julia Hobsbawm, Boris Johnson, John Kampfner, Simon Kelner, Rod Liddle, Frank Luntz, Dorian Lynskey, Piers Morgan, John Naughton, Hans-Ulrich Obrist, Ian Osborne, Tom Parker Bowles, Tony Parsons, Oliver Peyton, Julia Peyton-Jones, Hugo Rifkind, David Rosen, Martin Samuel, Darius Sanai, Kenny Schachter, Simon Schama, Alix Sharkey, Ed Smith, Lou Stoppard, Ed Vaizey, Ed Victor, Celia Walden, Danny Wallace, Jim White, Michael Wolff, Peter York, Toby Young

Contributing Photographers
Miles Aldridge, Guy Aroch, David Bailey, Coppi Barbieri, Matthew Beedle, Gavin Bond, Richard Burbridge, Richard Cannon, Kenneth Cappello, Matthias Clamer, Dylan Don, Jill Greenberg, Marc Hom, Benny Horne, Norman Jean Roy, Tony Kelly, Steven Klein, David LaChapelle, Brigitte Lacombe, Joshua Lawrence, Sun Lee, Peter Lindbergh, Steve Neaves, Zed Nelson, Mitch Payne, Vincent Peters, Sudhir Pithwa, Rankin, Mick Rock, Mark Seliger, Mario Sorrenti, Søren Solkær, Mario Testino, Ellen von Unwerth, Mariano Vivanco, Matthias Vriens, Nick Wilson, Richard Young

DIRECTOR OF EDITORIAL ADMINISTRATION AND RIGHTS **Harriet Wilson** EDITORIAL BUSINESS MANAGER **Stephanie Chrisostomou**
INTERNATIONAL PERMISSIONS MANAGER **Eleanor Sharman** SYNDICATION **syndication@condenast.co.uk**
DIRECTOR OF PRESS AND PUBLICITY **Nicky Eaton**

Publisher
VANESSA KINGORI

PA TO THE PUBLISHER **Kanyinsola Oloko**

ASSOCIATE PUBLISHER **Justin Barriball**

ADVERTISEMENT & DIGITAL DIRECTOR **Hannah O'Reilly** SENIOR ACCOUNT MANAGER **Lauren Maher** ACCOUNT MANAGER **Max Mendelewitsch** FASHION MANAGER **Madeleine Wilson**
ACTING SENIOR ACCOUNT MANAGER **Jade Bousfield** ADVERTISING ASSISTANT **Michiel Steur** ADVERTISING FASHION ASSISTANT **Rachel MacBeth**
CREATIVE SOLUTIONS ART DIRECTOR **James Warner** ACTING CREATIVE SOLUTIONS ART DIRECTOR **Toria Sefton** CREATIVE SOLUTIONS MANAGER **Alexandra Carter**
CREATIVE SOLUTIONS ART EDITOR **Nick Paterson** CREATIVE SOLUTIONS MANAGER **Ottilie Chichester** TALENT AND INNOVATION MANAGER **Nicola Butler**
RETAIL EDITOR & HEAD OF SPECIAL PROJECTS **Giorgina Waltier** COPYWRITER **Ed Cooper** EVENTS DIRECTOR **Michelle Russell** REGIONAL SALES DIRECTOR **Karen Allgood**
HEAD OF THE PARIS OFFICE **Helena Kawalec** PARIS OFFICE **Florent Garlasco** US ASSOCIATE PUBLISHER **Shannon Tolar Tchkotoua** US ACCOUNT MANAGER **Keryn Howarth**
ITALIAN OFFICE **Valentina Donini, Daniela Conti**

CLASSIFIED DIRECTOR **Shelagh Crofts** CLASSIFIED SALES MANAGER **Emma Roxby**
CLASSIFIED SENIOR SALES EXECUTIVES **Chloe McDonald, Lydia-Rose Hamer** CLASSIFIED SALES EXECUTIVES **Felicity Reid, Hettie Halden, Holly Kettle**

ASSOCIATE RESEARCH DIRECTOR **Gary Read** ASSOCIATE DIRECTOR, DIGITAL MARKETING **Susie Brown**
MARKETING EXECUTIVE **Katie Bowden** SENIOR DATA MANAGER **Tim Westcott** SENIOR RESEARCH EXECUTIVE **Claire Devonport**

CIRCULATION DIRECTOR **Richard Kingerlee** CIRCULATION AND NEWSTRADE MANAGER **Elliott Spaulding** SUBSCRIPTIONS DIRECTOR **Patrick Foilleret**
ACTING SUBSCRIPTIONS MARKETING AND PROMOTIONS MANAGER **Michelle Velan**
CREATIVE DESIGN MANAGER **Anthea Denning** SENIOR SUBSCRIPTION MARKETING DESIGNER **Gareth Ashfield**

PRODUCTION DIRECTOR **Sarah Jenson** PRODUCTION MANAGER **Joanne Packham** COMMERCIAL PRODUCTION MANAGER **Xenia Dilnot**
SENIOR PRODUCTION CONTROLLER **Emily Bentley** PRODUCTION CO-ORDINATOR **Katie McGuinness** COMMERCIAL SENIOR PRODUCTION CONTROLLER **Louise Lawson**
COMMERCIAL AND PAPER PRODUCTION CONTROLLER **Martin Macmillan** TABLET CONTROLLER **Lucy Zini** COMMERCIAL PRODUCTION CO-ORDINATOR **Jessica Beeby**

HEAD OF DIGITAL **Wil Harris** GROUP PROPERTY DIRECTOR **Fiona Forsyth** MARKETING DIRECTOR **Jean Faulkner**
HUMAN RESOURCES DIRECTOR **Hazel McIntyre** FINANCIAL CONTROL DIRECTOR **Penny Scott-Bayfield** FINANCE DIRECTOR **Pam Raynor**

Managing Director
NICHOLAS COLERIDGE

DEPUTY MANAGING DIRECTOR **Albert Read**
DIRECTORS Jonathan Newhouse (Chairman), Nicholas Coleridge (Managing Director), Stephen Quinn, Annie Holcroft, Pam Raynor, Jamie Bill, Jean Faulkner, Shelagh Crofts, Albert Read, Patricia Stevenson

Chairman, Condé Nast International
JONATHAN NEWHOUSE

There's a science to looking good.



clinique.co.uk © Clinique Laboratories, LLC

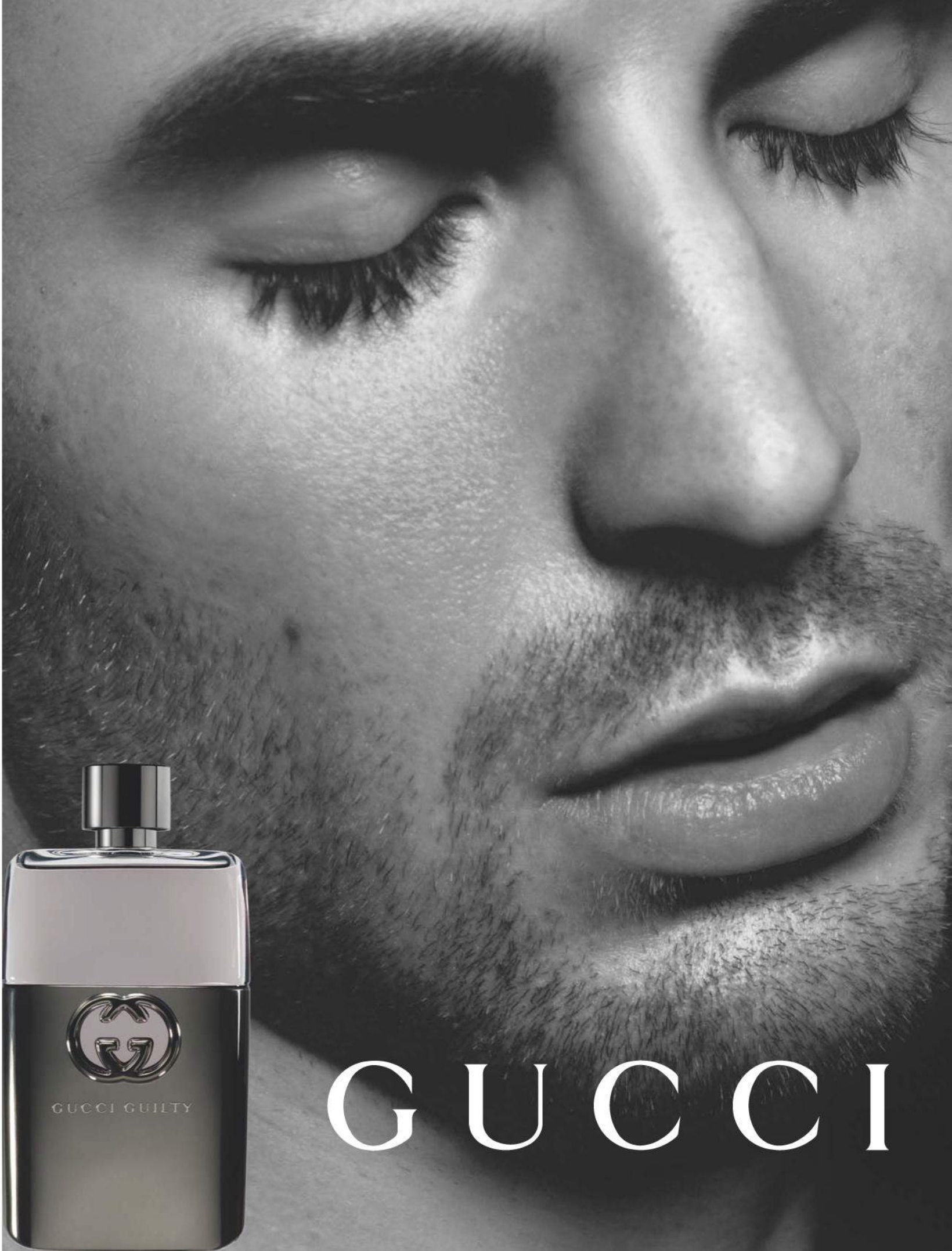
Clinique For Men. Where dermatological know-how meets common sense. Specialised skin care formulas help give your skin exactly what it needs to look its best, be its healthiest. Every day. Allergy Tested. 100% Fragrance Free.

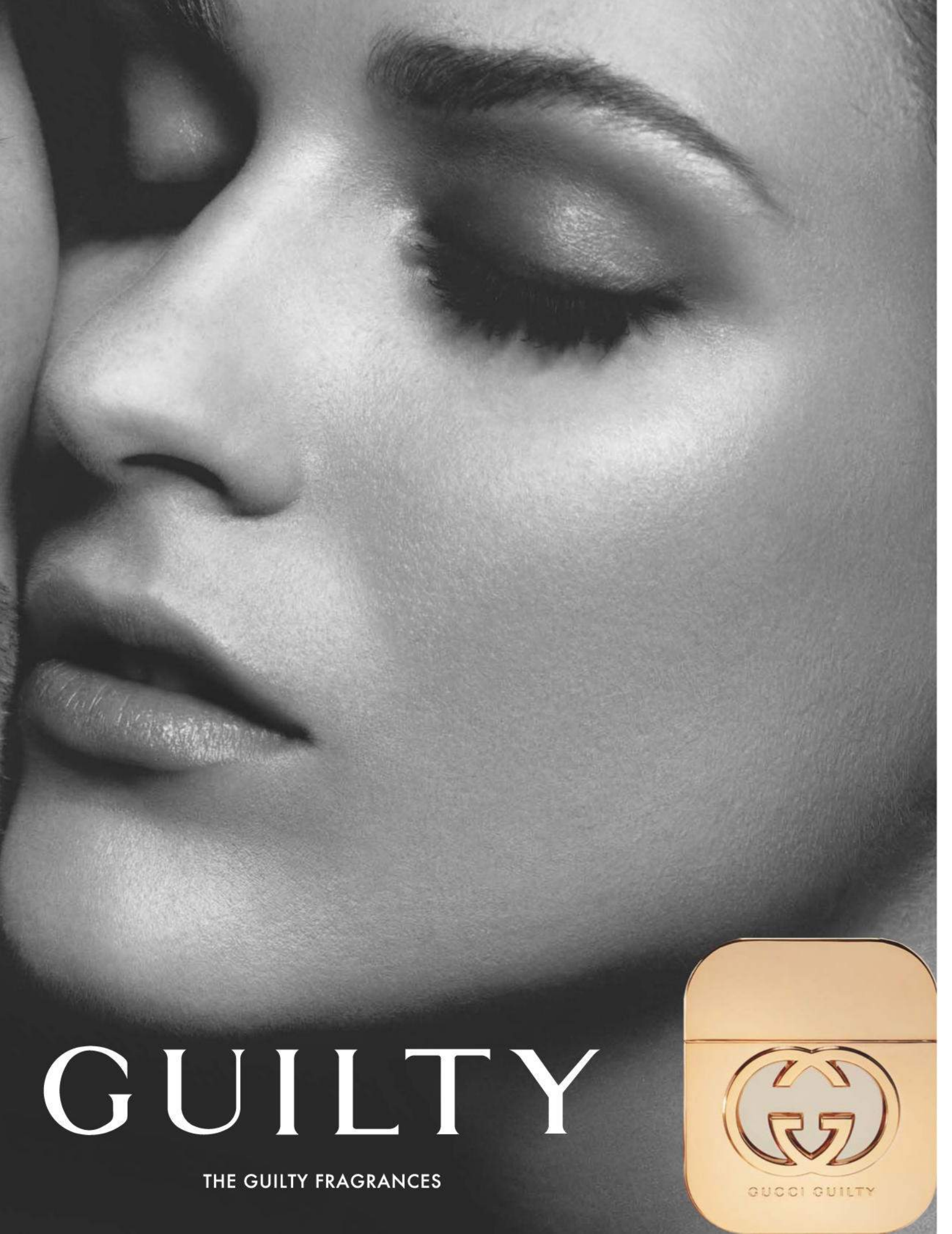

dior.com


SAUVAGE
THE NEW FRAGRANCE
Dior
SAUVAGE
Dior


#theOneDGFamily
SCARLETT JOHANSSON, MATTHEW McCONAUGHEY
DOLCEGABBANABEAUTY.COM


DOLCE & GABBANA
the one
DOLCE & GABBANA
the one
DOLCE & GABBANA
the one


GUCCI GUILTY
GUCCI


GUILTY
THE GUILTY FRAGRANCES
GUCCI GUILTY


CHANEL
BLEU
DE
CHANEL
EAU DE PARFUM
CHANEL.COM





Season's change: Contributing Fashion Editors Luke Leitch (top) and Lou Stoppard (below); GQ's fashion team Holly Roberts and Grace Gilfeather (above)



Photographs @kegrand; Zac Frackelton

MEET GQ'S NEW STYLE COUNCIL

As well as (hopefully) bringing you the very best in investigative journalism, lifestyle and comment, here on the first floor at Vogue House (the spiritual and actual home of *GQ*) we are dedicated to bringing you the very best in men's fashion. Trousers. Jackets. The "twilly". That kind of thing. We actually take this incredibly seriously, and over the years have slowly built a team of crack professionals whose job it is to report on, decipher and filter everything that the industry throws at us – from tailoring and designer luxury right through to sportswear, accessories, watches and beyond. Whether it's bespokery, sportsluxe, urban athletic or vintage hipster, you'll find it in the pages of *GQ* before you'll find it anywhere else (because if you don't then we wouldn't be doing our job).

Our team has recently been overhauled, and this month sees some key appointments at *GQ*. It gives me great pleasure to announce that Robert Johnston is our new Fashion Director (he was previously our much celebrated Style Director), while Grace Gilfeather becomes our new Fashion Editor, and Holly Roberts our new Senior Fashion Assistant. We also welcome Katie Grand, the editor of *Love* magazine, Luke Day, the Editor of *GQ Style*, respected fashion writer Luke Leitch and Lou Stoppard from SHOWStudio as Contributing Fashion Editors. They join Bill Prince, Jessica Punter, Nick Carvell, Sascha Lilic, Nick Foulkes, Jim Chapman, Simon Robins, David Thomas, Dan Blake, Elgar Johnson, Gary Armstrong, Matthew Edelstein, Jeanne Yang and Giorgina Waltier on what is – by some distance – the biggest team in menswear.

Robert is one of the most respected people in the fashion industry, and in a career in >



Take a fresh look (from top): Fashion Director Robert Jonhston, GQ Style Editor Luke Day; Contributing Fashion Editor Katie Grand





which he has worked for most major magazines, as well as the *Sunday Times*, has garnered the kind of experience that can only be gained through diligence, hard work and intellectual acuity.

"To be appointed Fashion Director of *GQ* is an incredible honour," says Robert, "and not a little daunting. Fashion is integral to *GQ*'s success and the work of some of the greatest photographers in the world has appeared on its pages. I am so excited to be part of this legacy and to help *GQ* to continue to produce menswear shoots of the highest quality that are as handsome as they are helpful."

Everyone at the magazine, including myself, is incredibly excited about this new chapter in *GQ*'s history. The demands on an editor's time have never been greater, nor more challenging, but I'm sure Robert will handle it all with consummate skill.

This month we also bid farewell to our outgoing Creative Fashion Director, Jo Levin. Jo was with Condé Nast for more than 20 years, and during that time became renowned for her wonderful tailoring stories, as well as her celebrity shoots. She made iconography something of an art form, taking the oft-celebrated heroes of the modern age and somehow managing to deify them in ways even their publicists couldn't imagine.

"When I came to *GQ* I wasn't doing menswear, but I really had a problem with all these chisel-jawed, moody male models who were all over the magazines," she said once. "I wanted to photograph real men, famous or not. I thought, why not photograph Wim Wenders walking through the streets of Berlin, for instance, and he just so happens to be wearing a Yohji Yamamoto coat? I was fed up with looking at pictures of silly-looking men. I wanted to photograph talented men, real men with style. What's so wrong with real life?"



Fond farewell: GQ's outgoing Creative Fashion Director, Jo Levin, produced a series of iconic features over 20 years, including (top right) the 1999 Men Of The Year shoot with Keith Richards

Jo photographed dozens of icons in her time at the magazine, and added sparkle to the outfits worn by David Bowie, Martin Scorsese, Elton John, Robert Downey Jr, David Beckham and many, many more. They all enjoyed working with her, although perhaps none more so than Keith Richards, who Jo once shot with the legendary *GQ* photographer Peter Lindbergh. I interviewed the Glimmer Twin a few weeks after the shoot, in a hotel in San Sebastian, where The Rolling Stones happened to be playing. I had taken along Lindbergh's pictures, so that Keith might annotate them, for a forthcoming Men Of The Year issue (he has been a winner three times now, so by rights should probably make us redesign the award, as they once did with the World Cup).



Everyone is incredibly excited about this new chapter in GQ's history

Keith looked at the pictures, all styled by Jo, and started chuckling to himself. He set down his rather large tumbler of vodka and fizzy orange and looked in my direction, if not fairly squarely in the eye. Because of the hastily arranged drapes covering his hotel room windows it was difficult to make out his mood, but his mouth said it all. "Hats off man, they rock. You know what I'm saying? These pictures really rock."

He looked again. "You know, man?" he said, playing with his rings as he absent-mindedly sprinkled the pristine hotel carpet with cigarette ash, "You've made me look like Keith Richards. And believe me, that's not as easy as you might think."

Take care, Jo. We'll miss your passion, we'll miss your obsession with tailoring, and we'll miss your long-held belief that the internet will soon go the way of the penny farthing.

But most of all we'll miss you.

Dylan Jones

Dylan Jones, Editor

Follow us
@britishgq
@dylanjonesgq

Photographs Rex


ACQUA
DI
PARMA
COLONIA
ACQUA DI PARMA



In the lead role: John Travolta, movie legend and aviation aficionado. Guest star: the legendary North American X-15 that smashed all speed and altitude records and opened the gateway to space. Production: Breitling, the privileged partner of aviation thanks to its reliable, accurate and innovative instruments – such as the famous Chronomat, the ultimate chronograph. Welcome to a world of legends, feats and performance.

BREITLING BOUTIQUE

130 NEW BOND STREET

LONDON

WELCOME TO MY WORLD



CHRONOMAT 44

BREITLING
1884

INSTRUMENTS FOR PROFESSIONALS™


PHILIPP PLEIN
MADE IN ITALY


HARRODS – MEN'S INTERNATIONAL GALLERY – LOWER GROUND FLOOR
SHOP PLEIN.COM



THE WATCH GALLERY.

THE VILLAGE, WESTFIELD LONDON
SELFRIDGES WONDER ROOM, LONDON
WWW.THEWATCHGALLERY.COM

BAUME & MERCIER
MAISON D'HORLOGERIE GENEVE 1830

Contributors



Andrew KEEN

Andrew Keen – entrepreneur, author, broadcaster and executive director of innovation salon FutureCast – addresses the stunning potential of "the internet of things" in this month's The Drop section. "This will transform every aspect of our lives – from our homes and clothing to our cars and cities," says Keen. "If we really want to fix the future, we need to understand both its opportunities and its threats."



Alastair CAMPBELL

This month, GQ's arch inquisitor Alastair Campbell grapples with the UFC fighter Conor McGregor. Campbell describes the Dubliner as a man who is "as devoted to becoming his sport's richest ever performer as [Floyd] Mayweather was for his." Why? Because he "loves money, loves fame and loves fighting", says Campbell, "and doesn't know nor care about much else. Fuelling this mixed martial artist is an incredible self-confidence that is apparent from the moment he strutted into our meeting."



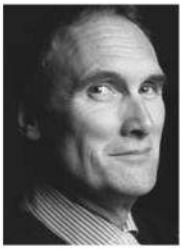
Oliver BULLOUGH

Author and journalist Oliver Bullough considers former Russian secret-service officer Alexander Litvinenko's murder, and how it's changed the world's perception of Vladimir Putin. "Before 2006, foreign politicians were able to argue he was a tough but fair president, remaking a proud but battered nation," says Bullough. "But the image of Litvinenko in his hospital bed changed that." For *GQ*, Bullough attended the inquiry to "discover more about Litvinenko's allegations that Putin and his comrades have created a 'mafia state'".



Elgar JOHNSON

Elgar Johnson, *GQ Style*'s Fashion Director, styles Samuel L Jackson for this month's cover. "It was such a pleasure to style Samuel," says Johnson. "I wanted to show how versatile some of the Autumn/Winter 15 collections are for men. Samuel has so much character and energy that he instantly brought the clothes to life – it was a great combination."



AA GILL

As the curtain falls on AA Gill's adventures in scriptwriting, on GQ.co.uk he concludes that both he and the reader have learnt "absolutely nothing" – except that things only go to plan in the movies. "The real joy of movies is being allowed to feel what it's like to have everything work out," he says. "In truth, everything ends unhappily. Because we're all obsolescent."



Rachel JOHNSON

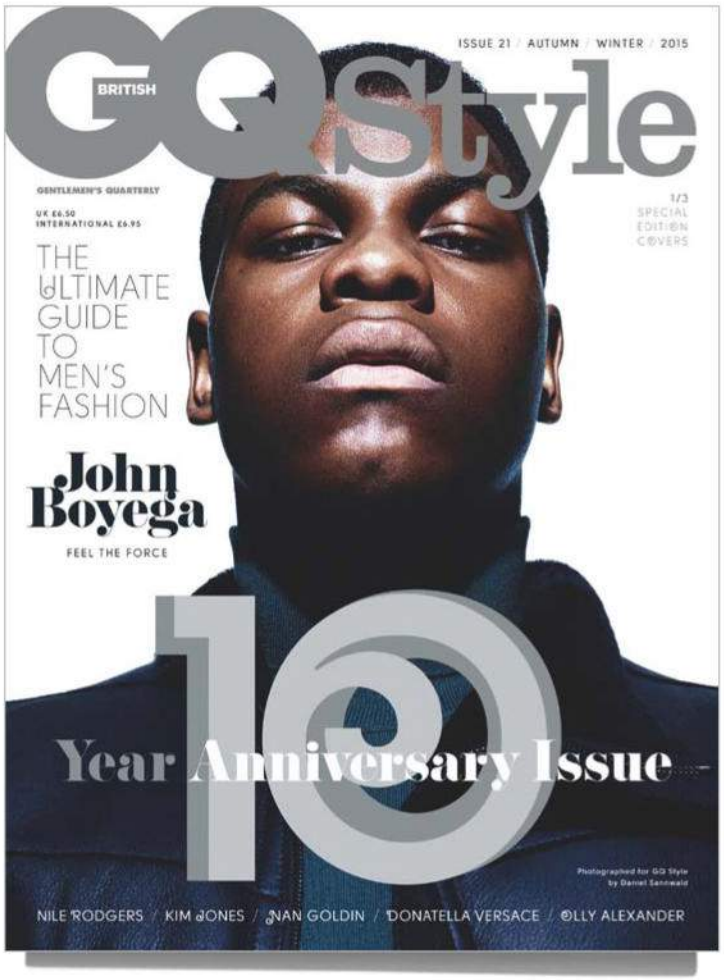
Television presenter and author Rachel Johnson recalls old and painful memories of her first boyfriend, a punk from Billericay, Essex, and describes her quest to track him down. "It wasn't a happy ending when, 30 years later, I found out the truth about what happened to him," says Johnson. "Writing about this relationship, was hard but unexpectedly joyful, too, and I hope that comes across."

Photographs Nicholas Kay; Getty Images; Rex

BRITISH GQ Style

GENTLEMEN'S QUARTERLY

ISSUE 21 / AUTUMN / WINTER / 2015







On sale now

GQ

IN THE USA CONDÉ NAST
CHAIRMAN **S.I. Newhouse, Jr.**
CEO **Charles H. Townsend**
PRESIDENT **Robert A. Sauerberg, Jr.**
ARTISTIC DIRECTOR **Anna Wintour**

IN OTHER COUNTRIES CONDÉ NAST INTERNATIONAL
CHAIRMAN AND CHIEF EXECUTIVE **Jonathan Newhouse**
PRESIDENT **Nicholas Coleridge**
VICE PRESIDENTS **Giampaolo Grandi, James Woolhouse and Moritz von Laffert**
PRESIDENT, ASIA-PACIFIC **James Woolhouse**
PRESIDENT, NEW MARKETS AND EDITORIAL DIRECTOR, BRAND DEVELOPMENT **Karina Dobrotvorskaya**
VICE PRESIDENT & SENIOR EDITOR, BRAND DEVELOPMENT **Anna Harvey**
DIRECTOR OF PLANNING **Jason Miles**
DIRECTOR OF ACQUISITIONS AND INVESTMENTS **Moritz von Laffert**

GLOBAL CONDÉ NAST E-COMMERCE DIVISION
PRESIDENT **Franck Zayan**

GLOBAL CONDÉ NAST GLOBAL DEVELOPMENT
EXECUTIVE DIRECTOR **Jamie Bill**

The Condé Nast Group of Brands includes:

US
Vogue, Vanity Fair, Glamour, Brides, Self, GQ, The New Yorker, Condé Nast Traveler, Details, Allure, Architectural Digest, Bon Appétit, Epicurious, Wired, W, Style.com, Golf Digest, Teen Vogue, Ars Technica, Condé Nast Entertainment, The Scene

UK
Vogue, House & Garden, Brides & Setting Up Home, Tatler, The World of Interiors, GQ, Vanity Fair, Condé Nast Traveller, Glamour, Condé Nast Johansens, GQ Style, Love, Wired, Condé Nast College of Fashion & Design, Ars Technica

FRANCE
Vogue, Vogue Hommes International, AD, Glamour, Vogue Collections, GQ, AD Collector, Vanity Fair, Vogue Travel in France, GQ Le Manuel du Style

ITALY
Vogue, L'Uomo Vogue, Vogue Bambini, Glamour, Vogue Gioiello, Vogue Sposa, AD, Condé Nast Traveller, GQ, Vanity Fair, Wired, Vogue Accessory, La Cucina Italiana, CNLive

GERMANY
Vogue, GQ, AD, Glamour, GQ Style, Myself, Wired

SPAIN
Vogue, GQ, Vogue Novias, Vogue Niños, Condé Nast Traveler, Vogue Colecciones, Vogue Belleza, Glamour, AD, Vanity Fair

JAPAN
Vogue, GQ, Vogue Girl, Wired, Vogue Wedding

TAIWAN
Vogue, GQ

RUSSIA
Vogue, GQ, AD, Glamour, GQ Style, Tatler, Condé Nast Traveller, Allure

MEXICO AND LATIN AMERICA
Vogue Mexico and Latin America, Glamour Mexico and Latin America, AD Mexico, GQ Mexico and Latin America, Vanity Fair Mexico

INDIA
Vogue, GQ, Condé Nast Traveller, AD

Published under Joint Venture:

BRAZIL
Published by Edições Globo Condé Nast S.A.
Vogue, Casa Vogue, GQ, Glamour, GQ Style

SPAIN
Published by Ediciones Conelpa, S.L.
S Moda

Published under License:

AUSTRALIA
Published by NewsLifeMedia.
Vogue, Vogue Living, GQ

BULGARIA
Published by S Media Team Ltd. Glamour

CHINA
Published under copyright cooperation by China Pictorial. Vogue, Vogue Collections
Published by IDG Modern. Bride
Published under copyright cooperation by Women of China. Self, AD, Condé Nast Traveler
Published under copyright cooperation by China News Service. GQ, GQ Style, Condé Nast Center of Fashion & Design

CZECH REPUBLIC AND SLOVAKIA
Published by LCI CZ, s.r.o.
La Cucina Italiana

GERMANY
Published by Piranha Media GmbH.
La Cucina Italiana

HUNGARY
Published by Ringier Axel Springer Magyarország Kft. Glamour

ICELAND
Published by 365 Miðlar ehf. Glamour

KOREA
Published by Doosan Magazine.
Vogue, GQ, Vogue Girl, Allure, W, GQ Style, Style.co.kr

MIDDLE EAST
Published by Arab Publishing Partners Inc.
Condé Nast Traveller, AD

POLAND
Published by Burda GL Polska SP.Z.O.O.
Glamour

PORTUGAL
Published by Cofina Media S.A. Vogue
Published by Light House Editora LDA. GQ

ROMANIA
Published by SC Ringier Romania SRL. Glamour

SOUTH AFRICA
Published by Condé Nast Independent Magazines (Pty) Ltd. House & Garden, GQ, Glamour, House & Garden Gourmet, GQ Style

THE NETHERLANDS
Published by G+J Media Nederland CV.
Glamour, Vogue

THAILAND
Published by Serendipity Media Co. Ltd.
Vogue, GQ

TURKEY
Published by Doğuş Media Group.
Vogue, GQ, Condé Nast Traveller.
Published by MC Basim Yayin Reklam Hizmetleri Tic. LTD. La Cucina Italiana

UKRAINE
Published by Publishing House UMH LLC. Vogue

©2015 THE CONDÉ NAST PUBLICATIONS LTD

Published by The Condé Nast Publications Ltd, Vogue House, Hanover Square, London W1S 1JU (Tel: 020-7499 9080; fax: 020-7495 1679; telex 27338 volon). Printed in the UK by Wyndeham Group. Colour origination by Tag: Response. Published 12 times a year. All rights reserved. Reproduction in whole or in part without written permission is strictly prohibited. All prices correct at the time of going to press, but subject to change.

SUBSCRIPTION DETAILS

The subscription rates for GQ for one year (12 issues, including postage) are: UK £47.88. Overseas Airmail per year: 99 euros to EU, £90 rest of Europe and £119 to the rest of the world, $129 for air-assisted periodicals postage to the US – USPS/ISSN 003615. (Postmaster: GQ c/o Mercury Airfreight International Ltd Inc, 365 Blair Road, Avenel, New Jersey 07001). Customer enquiries, changes of address, and orders payable to: GQ, Subscriptions Department, Lathkill Street, Market Harborough, Leics LE16 9EF. Subscriptions hotline: 0844 848 5202, open Monday to Friday 8am-9.30pm; Saturday 8am-4pm. Manage your subscription 24 hours a day by logging on to magazineboutique.co.uk/youraccount. Distributed by Condé Nast & National Magazine Distributors (COMAG) Tavistock Road, West Drayton, Middlesex UB7 7QE (Tel: 01895 433600; fax: 01895 433605). The paper used for this publication is recyclable and made from renewable fibrous raw materials. It has been produced using wood sourced from sustainably managed forests and elemental or total chlorine-free bleached pulp. The producing mills have third-party certified management systems in place, applying standards such as ISO 9001 and ISO 14001. This magazine can be recycled either through your kerbside collection, or at a local recycling point. Log on to recyclenow.com and enter your postcode to find your nearest sites. recycle



The epitome of grace and opulence and a salute to enduring London sartorial splendour, with top notes of gin, bitter orange and aromatic pine, a contrasting rose bouquet at its heart and base accords of cedar.

CREED

For centuries the Creed family has skilfully tailored their chosen accords, hand crafting distinctive, unique fragrances using purely traditional techniques. Their creed is simple. Their creed is perfection.

FINE FRAGRANCING SINCE 1760

CREEDFRAGRANCES.CO.UK

#MYCREED

HUAWEI



HUAWEI WATCH

TIMELESS DESIGN • SMART WITHIN

MAKE IT POSSIBLE

http://consumer.huawei.com/uk

Product colours, shape, features and watch face are for reference only. Actual product may vary. Android Wear and other marks are trademarks of Google Inc.



HUAWEI



HUAWEI WATCH

TIMELESS DESIGN • SMART WITHIN

MAKE IT POSSIBLE

http://consumer.huawei.com/uk

Product colours, shape, features and watch face are for reference only. Actual product may vary. Android Wear and other marks are trademarks of Google Inc.
Facebook and the F logo are used to indicate that the Facebook app is pre-installed on the product.





ORLEBAR BROWN

GENTLEMEN'S QUARTERLY

Foreword

BRITAIN IS DEAD... LONG LIVE BRITAIN

Even after a year of landmark anniversaries, Great Britain has rarely looked such a disunited kingdom – but could our national identity crisis reveal the best reason for staying together?

STORY BY **GEORGE CHESTERTON**

Some people love to talk about putting the "Great" back into Great Britain. Well, perhaps they should get their heads round the "Britain" bit first. What is Britain anyway? What are its values? Who does it represent? Politically, it is listing. Economically, it's divided between those who buy Himalayan salt and those who buy the 100-piece frozen party platter; culturally, between teepees at Latitude and replica football shirts in Lanzarote. *Plus ça change*, as we say in Essex.

This year has given more cause than most for reflection. Eight months after the Scottish independence referendum, a general election pulled the first Conservative victory out of a hat for 23 years. We've trundled through a round of big anniversaries (Agincourt, 600; Waterloo, 200; The Battle of Britain, 75). The 800th year since Magna Carta saw more earnest debate than celebration – was it the germ of British liberty or an aristocratic beef? For the most part they passed without fanfare.

To a credulous new arrival, Britain in 2015 must seem a proud, even self-obsessed nation. We never stop talking about ourselves, especially on television: *The Great British Bake Off*, *The Great British Sewing Bee*, *Great British Garden Revival*, *Britain's Bravest Cops*. We fetishise our countryside like pining teenagers in *Secret Britain* and *The Wonder Of Britain*. (Helicopter + Peak District + Nick Drake = the Sunday schedule.) What that newcomer probably wouldn't realise is that the government has produced guidelines to make schools promote "British values". And nothing says "national identity crisis" like a government ordering schools to promote national identity.

The awkward truth is that national identity is a myth, since it requires an act of faith in the constructed and accidental. But myths – that act like cultural stitching – have meaning and Britain's are looking threadbare. "History doesn't really inform identity – myth does," Paul Lay, the editor of *History Today* told *GQ*. "The English are no longer able to articulate a national myth. In Scotland and Wales they still can." In 2015 we could say Britishness no longer exists. Britain has been "denationalised". Rather than mourn, let me quote the most influential Briton of the past 50 years and declare, "Just rejoice at that news."

It's none of my business whether Scotland should be independent or not, but I can see the argument for staying is not entirely negative. For any uninitiated Little Englanders out there, Scotland has long been a separate country. But what made the Scotland of today is centuries of participation at the vanguard of the union. The iridescent beauty of independence is seductive, the muddy, practical considerations of governance less so, and the referendum result of 2014 was a very British decision. The success of the SNP may actually save the union, because by exposing its emptiness, the nationalists have also exposed the best reason to keep it.

The less Britain matters to people – the more belonging is defined on smaller and smaller terms – the more suitable Britain becomes as a framework for greater devolvement and even federalism. Rather than a mechanism by which Westminster controls the nation, would not a more devolved Britain be the mechanism that frees the nation from Westminster? Nostalgia alone will not be enough. After the sustained neglect of Scotland, Wales and the North, its survival rests on its ability to adapt to new demands, a talent for which it is regularly underestimated. "If a federal balance – one that can overcome the preponderance of England – can be found, I think it would serve to reignite a new sense of Britishness," historian Tom Holland told *GQ*.

As with politics, so with the cat's cradle of identity. Ask most English teenagers about their identity and they will probably be noncommittal. But ask a Scottish or Welsh teenager about theirs and they will say Scot and Welsh. So be it – it's easy to understand the appeal of an aspirational national narrative. This identity is heartfelt but arbitrary. Class, a complex but maligned concept these days, is the real engine of identity and culture, and class crosses Hadrian's Wall, Offa's Dyke, the Pennines and the M25.

"The Scots and Welsh don't get the best out of the union so they use the rallying point of identity to galvanise a sense of social injustice," explains columnist and academic Dave Wearing. However justified Scotland's grievances may be, those who turn a class argument into a nationalistic one are being disingenuous because class and culture have substance and nationalism is, ultimately, hollow. It is an unfashionable view, but I can't see much distinction between the cultural identities of England, Scotland and Wales. There are a thousand tiny differences worth preserving – a dialect here, a tradition there – but nothing that divides and defines as much as where you went to school, how much you earn, what you watch and what you eat.

After the Second World War, immigrants traditionally assumed a vocal British identity wherever they found themselves. Though less strident now, that assumption of Britishness by people from South Asia and the Caribbean – often under great strain – provides a useful example for blood-and-soil Anglo-Saxons. "The appeal of Britishness has always been that it is baggy," says Holland. "It enabled people to feel simultaneously a number of different identities. That is something worth holding on to."

> National identity is a myth, since it requires an act of faith in the accidental

In July, David Cameron made a speech to address the gap between extremism in Muslim communities and what he thinks of as traditional British – and therefore good – values. Among these values are democracy, the rule of law and freedom of speech. This all seems tickety-boo to me – it's just a shame it's not really true. Is democracy British? Doesn't France like democracy too? And Sweden? And the US? We have an unelected head of state and second chamber. Britain seized and exploited countless colonies, including our neighbour Ireland, and our history is littered with suppressed radicals and democrats. The idea that Britain has always espoused justice and the rule of law is more or less nonsense in the grand historical narrative.

We certainly do not support democracy and freedom of speech abroad. Britain backed the dictator Saddam Hussein for decades before deciding to unseat him, helping to unleash bloody chaos on the region. Was that British? We support repressive regimes around the world to this day. This year, our government has gone out of its way to avoid taking in refugees. Half the country was disgusted, the other, I suspect, silently approved. Was this British? Well, hypocrisy is probably our most identifiable and enduring national trait, and it is just as prevalent and invidious on the Left as the Right. Shakespeare knew it. Byron knew it. Orwell knew it. David Cameron's speechwriter probably knows it.

Crucial to national identity is selective amnesia, whereby we remember the glory and forget the blemishes. "We are very happy to celebrate Britain's role in the abolition of the slave trade, but not so keen to remember the 200 years of slavery that preceded it," says Wearing. *The Queen* magazine's 1960 "British Special" featured an article including the following passage: "There is no more splendid page in any people's history than that which records the part played by Great Britain in the suppression of slavery and the slave trade. It amply compensates and atones for the sad chronicle of our relations with Ireland." This doublethink about our past (mis) informs how we think about the present.

And there is a lot wrong with Britain right now. There is wild economic inequality that feeds into our education and justice systems; there are divergent strains of discrimination that seem resistant to treatment. And yet… We should temper the self-flagellation with this: there is inequality, scapegoating and religious enmity in every country in the world. So just as democracy and freedom of speech are not "British", these are not British either. Identity politics has increasingly led people to expect a personal utopia as their right, and we often forget what an open, stable and affluent country Britain is compared to almost all others. These comparisons are not meaningless – nor do they excuse the prejudice and injustice that undoubtedly exist here. We need dissent and opposition more than ever, but we also need perspective and context, something the puritanical politics of hysteria always lacks. "It's seems odd that politicians are so unable to articulate anything positive – the aspirational or optimistic," says Lay.

Half a century before Agincourt, Chaucer exposed the English as status-obsessed, filthy minded, fun-loving, stoical, sentimental, gullible hypocrites. What has changed in 650 years? I think that list could be applied to the Scots and Welsh too. After all, they are human qualities rather than British ones.

Britain is entering a new era, with or without Scotland, in or out of the EU. In a few years there will be nobody left who experienced the Second World War. It will evolve with a new version of old memories by which to define itself as the half-life of the 20th century dissipates.

Like many others, I was moved by the portrayal of our collective social history during the 2012 Olympics opening ceremony. Here, I believed, was the true spirit of Britain: dazzlingly creative, caring and brave in solidarity. And yet three years later a radical Conservative government came to power, promising policies that opposed almost everything Danny Boyle's show celebrated. However much our egos may wish it, one person, one group, one region, does not make a nation. Diversity is not just race or sexuality – it is people who don't think what you think, care about the things you care about or vote the way you want them to vote.

> Nothing divides us as much as where we went to school and what we earn



Umbrella nation: The less British identity matters, the more it suits the multiple identities of Britain's diverse people

The case for Britain's survival is best argued on a platform of endless, life-giving pluralism. So the most fitting way to view such a nation – its politics, its identity, its values – is that of an umbrella: slightly flimsy at times but rather good at keeping the rain off. Give people a sense of freedom and self-determination under that umbrella, and they will be safer and stronger and freer – free to belong or not to belong. Free to change their government for a better one. Free, even, to leave. It feels like too many take that for granted.

The comments under a recent *Guardian* article about the union flag piled up like the rambling internal monologue of a nation with infinite multiple-personality disorder. To some, it was "a symbol of bloody colonialism", while for others it was "a design classic loved around the world". Every conflicting statement of vehement pointlessness reminded me that even the flag is now a floating sign, and, like the country it represents, means whatever you say it means.

Being British is something you can be happy to be without being happy about. British by default. It's just an accident, after all. Perhaps this umbrella identity is not merely the most suited: it is the most suitable. The sheer diversity of Britain – not simply countries and regions, but rural and urban, radical and conservative, irreverent and deferential, hundreds of religions and ethnicities, thousands of different kebabs – means that rather than a cohesive sense of nationhood, what fits best is what we have now, ie, nothing much. It is more important that people feel free than that they feel bound to a prescribed identity. And therefore, Britain, meaningless, limitless, is the perfect imperfect political and cultural union. How the new Britain is ruled and who rules it is up to the British and its various parts. That is another question for another day. Most of the time I'm too busy to care, and what could be more British than that? GQ

Illustration Ben Jennings

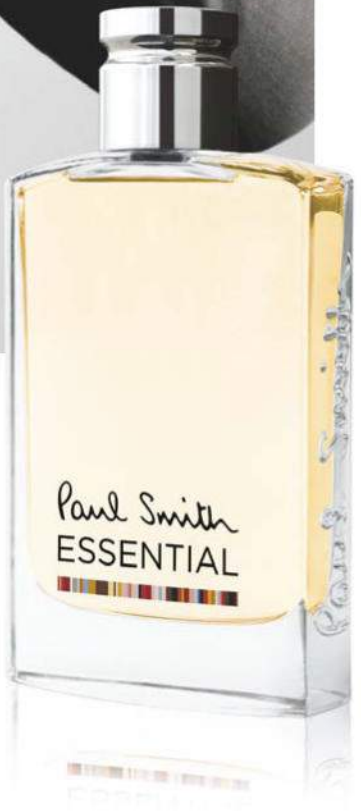


Paul Smith

ESSENTIAL

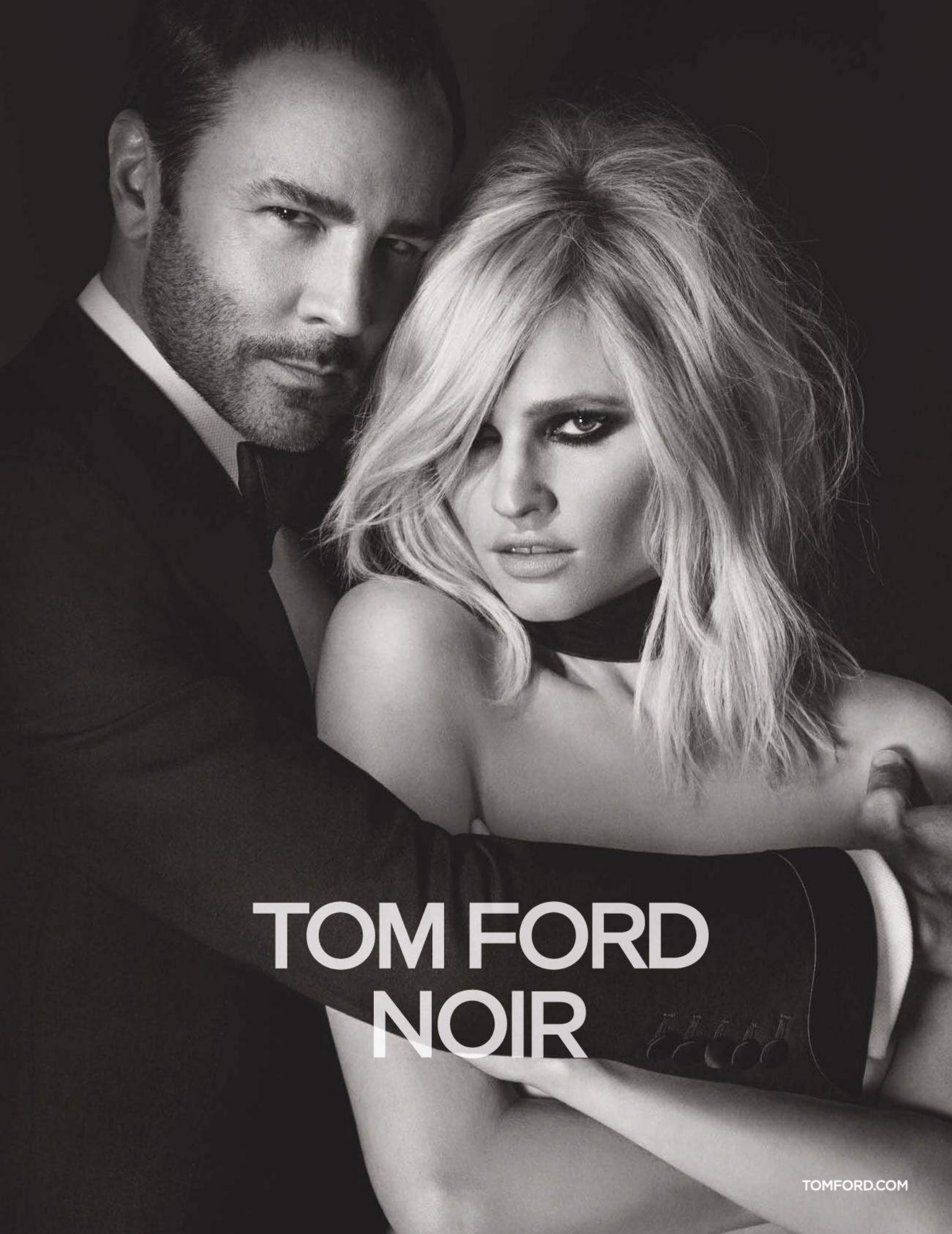
THE NEW FRAGRANCE

PAULSMITH.CO.UK





THE NEW NOIR FRAGRANCES FOR MEN AND WOMEN


TOM FORD
NOIR
TOMFORD.COM



Oris Calibre 111
In-house manual-winding movement
10 day power reserve from a single barrel
Patented non-linear power reserve indication
Genuine Louisiana crocodile strap
www.oris.ch

ORIS
Swiss Made Watches
Since 1904

GQ DETAILS

EDITED BY **CHARLIE BURTON**

THE STYLE TREND

PART 1

THE CHELSEA BOOT IS BACK

WHEN The Rolling Stones slipped on their Chelsea boots in the Sixties, the shoes became a rocker staple. Later, inevitably, a cliché. This season, however, they're having a renaissance with designers eschewing traditional black leather in favour of new fabrics and textures while retaining the items' original swagger. Just check the suede pair on Devon Portielje (*pictured*). "They're functional, all-purpose and comfortable," says the Canadian frontman of Half Moon Run. "You have to pack functionally when travelling and playing shows. I want my clothes to be multi-use."

The band will be on the road in Europe and Canada this winter in support of their second album, *Sun Leads Me On*. They're tipped as the next Mumfords, whose keyboardist, Ben Lovett, released Half Moon Run's first album through his Communion label. Not that it's part of any master plan. "There's no cheat sheet," says Portielje. "You've just got to be yourself and hope people like you." They may have big boots to fill, but so far no cheat sheet has been required. **Kevin Perry**

THE BOOTS TO BUY, PAGE 58

Coat by **Burberry**, £1,395. burberry.com. Jumper by **7 For All Mankind**, £250. 7forallmankind.co.uk. T-shirt, £64. Jeans, £226. Both by **AG Jeans**. agjeans.com. Boots by **Zadig & Voltaire**, £310. zadig-et-voltaire.com. Sunglasses by **Taylor Morris**, £75. taylormorris eyewear.com

93% INCREASE IN WEB SEARCHES FOR HALF MOON RUN FOLLOWING THEIR 2013 TOUR WITH MUMFORD & SONS

Photograph Rhys Frampton **Styling** Holly Roberts **Grooming** Alice Howlett using YSL Beauté

THE LONDON SCENE

THE PREMIERE LEAGUE

You could go to the multiplex like a regular Joe or, better, head to a hotel screening room. These four have public billings...

	THE SOHO HOTEL	ONE ALDWYCH	THE MONDRIAN	COURTHOUSE HOTEL
WHAT'S ON?	The hotel's **Film Club** alternates between new releases and old greats for its Sunday "movie of the week".	Recent releases, but November and **December** are for Christmas staples, such as *It's A Wonderful Life*. Bring a date.	**Grown-up cinema**, such as the Apple documentary *Steve Jobs: The Man In The Machine*.	The typical mix of current and classic, plus themed choices for **national holidays.** Though personally, we'd give those a swerve.
SET THE SCENE	Rows of deep, detached **Poltrona Frau** cowhide-lined armchairs.	**Thirty large** Italian leather seats, all equipped with drinks rests. *Bellissimo*!	The **56-seat screening room** has brass features from the original Sea Containers building.	This five-star hotel has one of the **biggest private cinemas** (100 seats) in central London.
SCREEN SIZE	7.4 x 3.2 metres	3 x 1.6 metres	7 x 3 metres	4.6 x 2 metres
WHAT WE'RE DRINKING	A glass of **Pommery champagne** (*£10*).	A glass of **Lallier Grande Réserve champagne** (included in the Film & Fizz package).	A **gin and pine cocktail** (*£11.50*) in the rooftop lounge overlooking St Paul's.	A **champagne cocktail** (included in the ticket price).
DINING IN	The hotel's **Refuel** restaurant offers a set menu (*£35, including the film*).	The screening comes bundled with a three-course dinner at the hotel's **Indigo restaurant**.	You can **take food** – including buffalo chicken wings and make-your-own pizza – into the cinema.	Small tubs of **ice cream** (*£4.25*), and sweet and salty popcorn at £2 a carton.
PSST!	View live streams of **Benedict Cumberbatch's Hamlet** (*below*) in November (*£45, including dinner at Refuel*).	Feeling presumptuous? You can book you and your date's seats as part of an **overnight stay for two** including breakfast (*from £486 per night*).	It has become the **screening room of choice** for the BBC, ITV, Channel 4 and now you.	**Harvey Weinstein** (*below*) has enjoyed films in this room. Unlike him, however, you won't be permitted to smoke your cigar.
THE INFO	£15. 4 Richmond Mews, W1. *firmdalehotels.com*	£55 for the Film & Fizz package. 1 Aldwych, WC2. *onealdwych.com*	£14.50, Friday evenings. £8, Saturdays and Sundays. 20 Upper Ground, SE1. *morganshotel group.com*	£18.50. Films show every Saturday at 5.30pm and 8pm. 9-21 Great Marlborough St, W1. *courthouse-hotel.com*

THE JOKES SLOT

TAKE a picture; it lasts longer. Even better, let **Instagram** do it for you. Here are the three **funniest** 'grams we've seen this month.

Follow us
@britishgq
@dylanjonesgq



@BOYWITHNOJOB



@SUZENSHRESTHA



@BERTBONDY

Story Eleanor Halls **Photographs** Alamy; Johan Persson; Rex



On demand: First The Hunger Games, now Wet Hot American Summer. Elizabeth Banks is Netflix's stream queen

THE FILM STAR

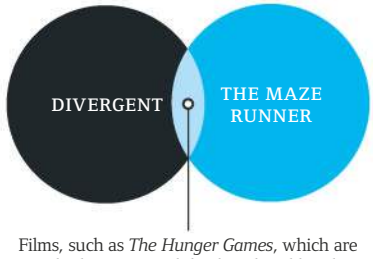
BACK IN THE GAME

Elizabeth Banks is the winning ticket of this month's The Hunger Games sequel

THREE things we'd wager. First, you chanced across *The Hunger Games* on Netflix one quiet evening. Second, you actually enjoyed it – and that was in no small measure down to Elizabeth Banks. Which brings us to the third: she also happens to be the main reason you've been watching that other Netflix hit, *Wet Hot American Summer*, the series-length reboot of the cult movie, in which – somehow – she looks not a day older than she did when filming the original 14 years ago, a time when she was, as she puts it, showing the world that she wasn't simply a "goody two shoes" who would make a good nominee for "local Harvest Queen". Subsequent roles in *Modern Family* and *The 40-Year-Old Virgin* made that quite clear, as does the way in which she landed the *Hunger Games* part. Banks' strategy? She simply emailed the director, Gary Ross, and asked to play Effie Trinket. Her wish was his command and – when you take your niece this month – your good fortune. **EH**

The Hunger Games: Mockingjay – Part 2 is out on 19 November.

A MUTE POINT



Films, such as *The Hunger Games*, which are pitched at young adults, but that, like *The Hunger Games*, you have watched, enjoyed and – advisedly – never discussed with anybody.

Photograph Trunk Archive

THE STYLE REPORT



Stepping up: Half Moon Run's Devon Portielje rocks a new-look pair of Chelsea boots

PART 2

THE CHELSEA (RE)BOOT

A PRIMER ON THE TREND

THE Chelsea boot might now come in a multiplicity of styles (farewell shiny black leather!) but what's its back story? Queen Victoria's bootmaker, J Sparkes-Hall, is thought to have come up with the design in 1851, inspired by the idea of using stretchable rubber rather than laces, and Her Majesty apparently wore them with gusto. A century later, the Chelsea set took them into mainstream fashion before the mods claimed them for their own. This year might usher in new versions (*below*) but one rule remains: make like these guys (*right*) and keep the trousers skinny.

Loake, £180. loake.co.uk

Russell & Bromley, £245. russellandbromley.co.uk

Joseph Cheaney, £395. cheaney.co.uk

WEAR IT RIGHT



1 Go for lighter brown if you're giving the all-grey-everything trend a try.



2 Dark brown will always be the sleekest, most versatile colour.

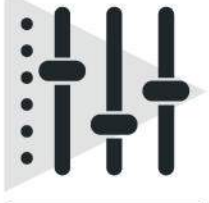


3 Harry Styles shows why black and brown belong together.



TO DO LIST: VISIT THE HOUSE OF PERONI

Ask an Italian where you'll find the best example of his country's cuisine and he'll no doubt answer that nothing beats his *nonna's* home-cooked food. It's with this in mind that for its latest **House Of Peroni** residency, the beer brand has brought to life the traditional *casa* with a blend of **immersive theatre, installations**, **Michelin-starred food** and Peroni Nastro Azzurro cocktails. Guests are given a key to unlock a series of rooms and make their own way around the "traditional" Italian home – from its airy laundry room and rustic kitchen to the five-course private-dining experience courtesy of Sicilian super-chef Accursio Craparo – for a taste of *la dolce vita*. **Mark Russell** *Until 25 November. 152 Brick Lane, London E1. thehouseofperoni.com*



GQ BAND O-MATIC

Do something different this month; tune into these new sounds...



Into
TAME IMPALA?
Try
KING GIZZARD & THE LIZARD WIZARD
This Melbourne setup's new record is peppered with blissed-out flutes and clarinets.
Paper Mache Dream Balloon is out on 13 November.



Into
FLORENCE AND THE MACHINE?
Try
LANTERNS ON THE LAKE
Something in your eye? Or are the heart-punching vocals of this Newcastle four-piece getting to you?
Beings is out on 13 November.



Into
BJÖRK?
Try
PANDA BEAR
Animal Collective's Noah Lennox's solo project returns with new bells and whistles. A long, dreamy haze.
Crosswords is out on 13 November.

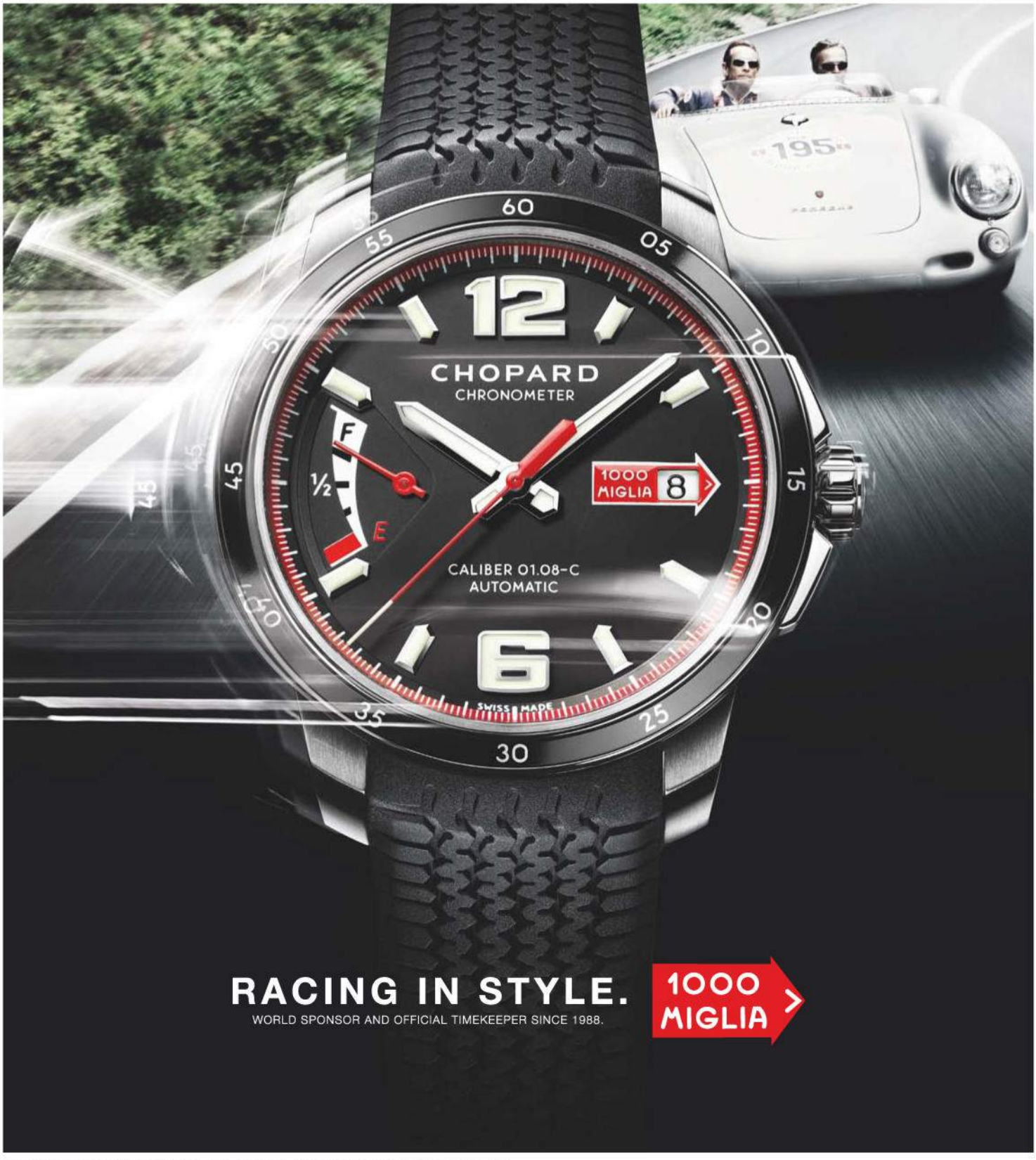


Into
BECK?
Try
BOOTS
Having made his name on Beyoncé's "Drunk In Love", Jordy Asher takes centre stage for this glitchy, strutting debut solo album.
Aquaria is out on 13 November.



Into
CARIBOU?
Try
FLOATING POINTS
Sam Shepherd explores jazz soundscapes like the Curiosity rover explores Mars: beaming back transmissions from an alien but beautiful world. **KP**
Elaenia is out on 6 November.

Photographs Rhys Frampton; Full Stop Photography; Rex



MILLE MIGLIA GTS POWER CONTROL (168566-3001). CHOPARD MOVEMENT, CALIBRE 01.08-C

MILLE MIGLIA

Chopard



Top flight: A United Airlines air hostess from March 1968, showing the influence of fashion on the aesthetics of flying

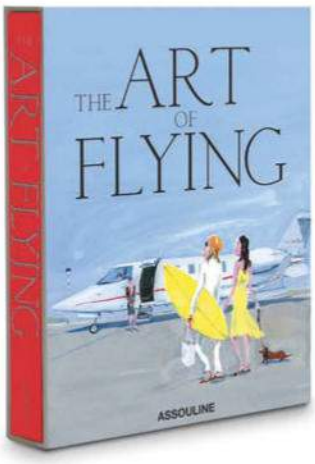
THE PICTURE BOOK

ALTITUDE HIPNESS

A new coffee-table book charts the ascent of aviation in global pop culture

IN 1962, Frank Sinatra chartered a Boeing 707 for a three-month charity tour. It took him and his entourage from Tokyo to Monaco via the Sea of Galilee – raising hell en route with Prince Rainier and the emperor of Japan – and, in turn, fixed in the public imagination the idea of airborne glamour. Hollywood directors, Hitchcock, for instance, and photographers, such as Slim Aarons, tapped into this romanticism – yet that's not the whole story of flight's intersection with culture. Josh Condon's new coffee-table book *The Art Of Flying* (*Assouline, £115*) also shows how it both predated the golden age of jet travel (between 1929 and the Forties a subgenre of futurism called aeropainting made use of its bird's-eye perspectives) and persists long after (check Chanel's airport-themed fashion show from earlier this year). Warning: may leave you coveting a PJ. **CB**

Out on 30 November.



THE DRINKS TREND

THE RETURN OF THE SHOT

Shooters have emerged on high-end drinks lists, reimagined for the bar-geek generation. Our favourites are at these three hang outs...



BERBER & Q
338 Acton Mews, E8.
berberandq.com

The plot: Middle East meets West Village, courtesy of Ottolenghi protégé Josh Katz.

The shot: Salima, a serve of harissa-infused vodka topped with lime foam. Like a tiny glass of beer, only better.



BLIXEN
65a Brushfield Street, E1.
blixen.co.uk

The plot: The bustling brasserie vibe of The Riding House Café in a new Spitalfields setting.

The shot: Plum Sazerac Junior – a smoky yet fruity libation that arrives in a long-stemmed glass, garnished with plum.



PACHAMAMA
18 Thayer Street, W1.
pachamamalondon.com

The plot: Peruvian small plates and colonial cool.

The shot: Tiger's Back: first, shoot the BarSol Quebranta pisco, then chase with tiger's milk (a fiery lemongrass, miso and chilli marinade used in ceviche).

FIVE NEW RULES OF SHOTS

1. Don't buy one for the barman. He created it and he's tried it. Many times.
2. Never clink (you'll lose half of it) but always raise.
3. Don't stare into each other's eyes as you drink. It's not fresher's week.
4. Same goes for slamming the glass on the bar afterwards. Have some dignity.
5. And never, ever order more than one round. **Nicky Clarke**



A FEW WORDS ON ART...

Three reasons you mustn't dismiss Somerset House's Tintin exhibition as kid's stuff

Tintin has literary cred

To novelist/critic Tom McCarthy, "a huge symbolic register runs through the books, which – as in Stendhal, George Eliot or Pynchon – forms a lens through which a whole era lurches into focus." **See: The Calculus Affair (1956)**

It's for history buffs

The books are steeped in geopolitics, whether it's European powers jostling for oil, Balkan monarchies in crisis or opium smuggling in Morocco, and the artwork captures the Belgian perspective. **See: Land Of Black Gold (1950)**

The cartoons are actually funny. No, really

Not the outdated wordplay, sure – but scenes such as Captain Haddock's reluctant press conference following the erroneously published news of his engagement? Genius. **See: The Castafiore Emerald (1963)**

12 November - 31 January. somersethouse.org.uk

WOODEN TONGUE WATCH

Style isn't just what you wear; it's also 'ow you talk. Never allow the following past your lips:

1. **On point** Applies to legal arguments, not your jacket and pocket square combo.
2. **Frying off** How nouveau burger chefs dress up what is normally called "frying".
3. **Banter** You might be doing that ironic voice, but you're still using the term.
4. **Do you know what?** There is no greater way to signpost that whatever follows is guaranteed to be inane.
5. **Perfume** No, what you are buying her is called "scent".

Photographs Jean Conger/Corbis; Hergé-Moulinsart 2015; Nicholas Kay; New York YIMBY

THE DESIGN PAGE

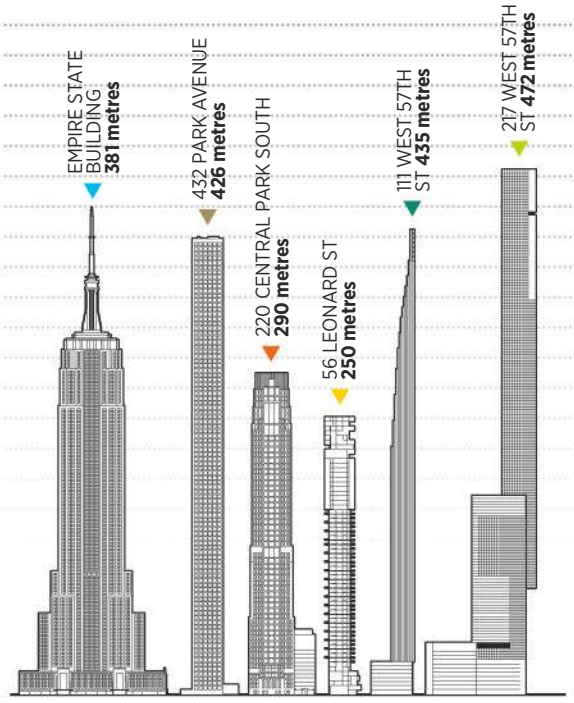
STILL UP TOWN

Five new NYC buildings are transforming the most famous skyline in the world



THE go-to playgrounds for architects with outlandish schemes have, in recent years, been Shanghai and Dubai. New York lost its skyscraper mojo following the Eighties crash and, just when things might have picked up again, 9/11. By the end of 2016, however, Manhattan will be firmly back in the game, with a crop of extraordinary structures topping out south of Central Park. One of these is 56 Leonard Street (*left*), a 60-storey residential building designed by the ever-inventive Herzog & de Meuron. With a cantilevered Jenga-like silhouette, it will accommodate a spa, theatre and sky pool alongside 145 condos. Although its 250m stature is just shy of the Chrysler Building's, the other new constructions – all clustered, coincidentally, around 57th street – are reaching for the clouds, the loftiest being 217 West 57th Street, which will outstrip the Empire State Building by 91m. Check the chart below to see how they compare... **EH**





New heights: 56 Leonard Street staggers between architectural statement and self-contained city in the sky; (above right) 217 West 57th Street; (top right) 432 Park Avenue

Oliver Spencer

x

RANKIN



oliverspencer.co.uk

THE TV SHOW

A MAP OF ALT HISTORY

The Man In The High Castle, the Ridley Scott-produced adaptation of Philip K Dick's novel, joins the large pantheon of Second World War speculative fiction. But which alternative timeline are you stuck in? And is it working out for you? **Oliver Franklin-Wallis** *The Man In The High Castle is on Amazon Prime Instant Video from 20 November.*



KEY
Film
TV show
Book
Game

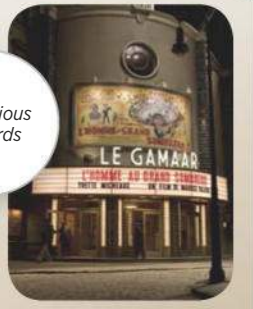
IS THE GERMAN LEADERSHIP INTACT?

NO

How was it disrupted?

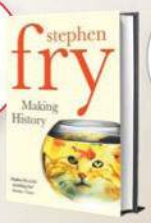
An assault in a cinema

Inglourious Basterds



Time travel (It's complicated)

Making History by Stephen Fry



YES

So the Germans took them on with...

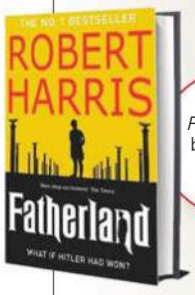
Subterfuge

Spaceships

Super-advanced technology

Biological weapons

Fatherland by Robert Harris



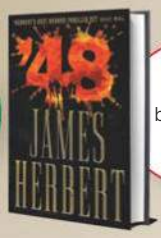
Iron Sky



Wolfenstein: New Order



'48 by James Herbert



YES

Did the US join the war in Europe?

NO

The Plot Against America by Philip Roth



Nazi sympathiser Charles Lindbergh



Who's the president?

FD Roosevelt/other



OK. What's the current state of play?

This calls for...

Germany and the US

A new Cold War between...

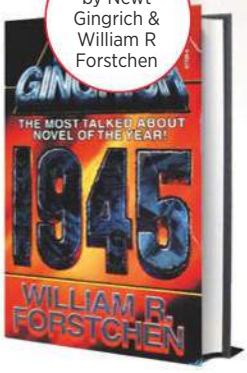
Germany and Japan

The bomb!

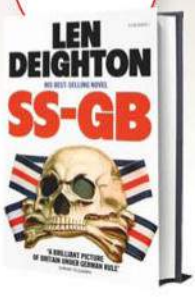
One plucky Brit...

Time travel

1945 by Newt Gingrich & William R Forstchen



SS-GB by Len Deighton



The Proteus Operation by James P Hogan



The Ultimate Solution by Eric Norden

NO

Is there any hope?

YES

The Man In The High Castle



Photographs Getty Images


hugoboss.com

MAN OF TODAY

GERARD BUTLER FOR BOSS BOTTLED



BOSS
HUGO BOSS

#MANOFTODAY



ETTORE BUGATTI BOUTIQUE
24-26 BROMPTON ROAD, LONDON
MONTE-CARLO MUNICH TOKYO MILAN SHOWROOM



INFO@LIFESTYLE-BUGATTI.COM

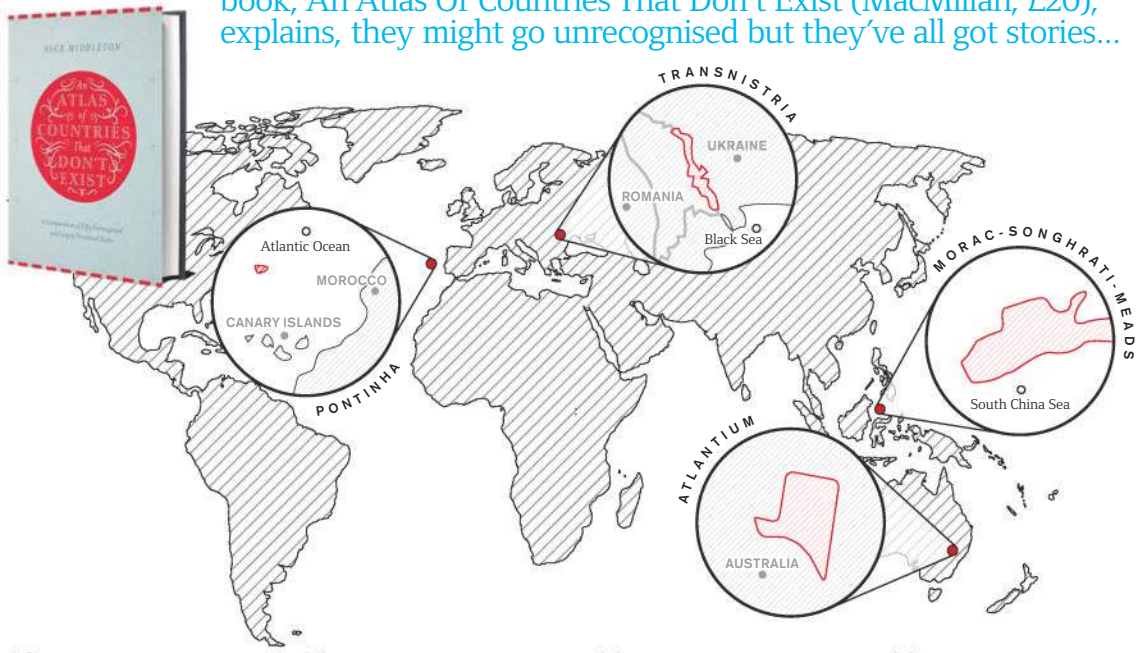
LIFESTYLE-BUGATTI.COM

BUGATTI

THE BOOK TO READ

ATLAS SNUBBED

Beneath the confident colours of the world map lies a hidden layer: the realm of unofficial countries. As Nick Middleton's new book, An Atlas Of Countries That Don't Exist (MacMillan, £20), explains, they might go unrecognised but they've all got stories...



1 Pontinha

Declared: 9 October 1903
Population: Four

For centuries, this was a staging post for explorers and – at one point – a stronghold for the fabled Knights Templar. In 1903, the king of Portugal granted sovereignty by royal charter. And 107 years later, a nail from the time of Christ's crucifixion was found in a casket beneath the battlements...

2 Transnistria

Declared: 2 September 1990
Population: 518,700

Denounced as a hive of money laundering and people trafficking by the EU, Transnistria separated from its foe, Moldova, with Russian support. It retains the trappings of the USSR and is governed by a shady organisation called "The Sheriff". Its motto? "The Sheriff is always with you."

3 Atlantium

Declared: 27 November 1981
Population: 2,000

The Empire of Atlantium believes that in a globalised world, territorial claims to statehood are outmoded. Instead, it takes as its basis its people, wherever they happen to be, with a fenced-off province in rural Australia that functions as its "administrative capital, ceremonial focal point and spiritual homeland".

4 Morac-Songhrati-Meads

Declared: 1877
Population: 6,642

British sea captain James George Meads claimed this archipelago "on behalf of the world's downtrodden and persecuted". His descendents have since laid claim to it, notably Morton Meads who enlisted in the US Army against the occupying Japanese in the Second World War and was commended for bravery. **CB**

THE OBJECT OF DESIRE

LIGHT FANTASTIC



JAMES Dyson's modus operandi has long been to reinvent the everyday, and make it a good deal more stylish in the process. Now, his son Jake, a lighting designer, has teamed with the family business to bring that same promise to the humble desk lamp. We asked him just what's so good about his CSYS Task Light...

It shines on (and on, and on) "With other lights you can expect to see a 30 per cent drop of light output in the first year, and it's very difficult to see the light diminish when you've had the light for a long time. Ours lasts for 154,000 hours."

It has a secret: a cooling system, which disperses heat along the arm of the lamp "It took two years to refine this, so the quality control is quite extreme."

It's big in the arts "Both Eric Idle and [composer] James Horner own one of these lamps. Horner bought 19 of them to light his whole orchestra." **EH**

From £349. dyson.co.uk

A SLICE OF THE ACTION

As Bradley Cooper dons his whites in Burnt, Michelin magnet Jason Atherton assesses Hollywood's kitchen skills

HOT PLATES



BURNT
(Out on 6 November)

Chef: Adam Jones (Bradley Cooper)
CV: Plate-throwing prima donna Adam has cleaned up his act, now he's hungry for Michelin stars.
Atherton's take: "The way Cooper behaves during service, the way he commands his brigade – it's 90 per cent there. It's no secret Marcus Wareing's been training him. But they could have thought of a better film name..."
Star rating: ★★☆



PERFECT SENSE
(2011)

Chef: Michael (Ewan McGregor)
CV: Roguish charmer Michael runs a chatty kitchen, but has a greater appetite for the ladies.
Atherton's take: "In a professional kitchen, no one talks during service. Nobody. They only talk about the food. You can't have any distractions, no one's allowed in – not even my wife."
Star rating: ★☆☆



NO RESERVATIONS
(2007)

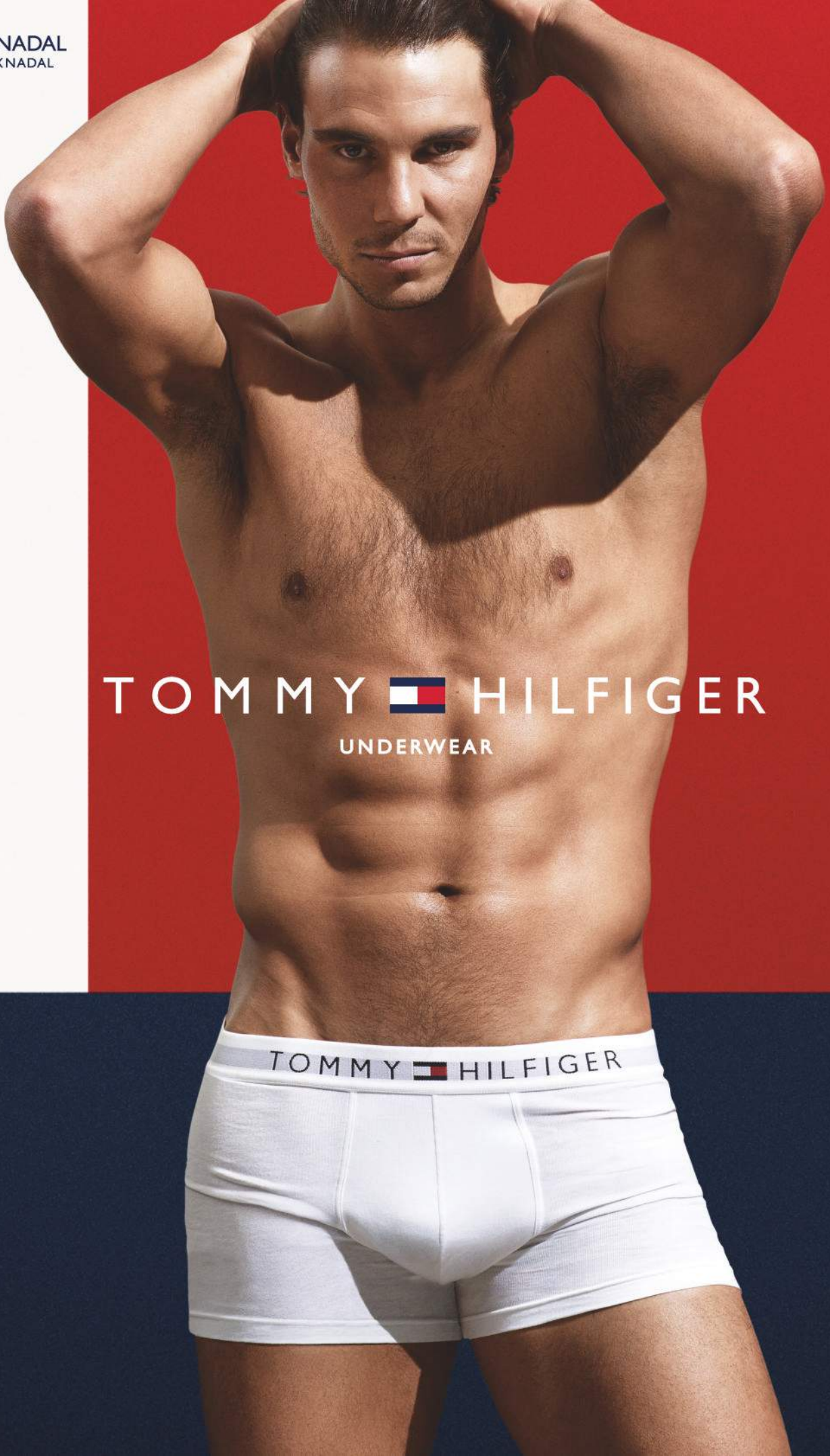
Chef: Kate (Catherine Zeta-Jones)
CV: Impeccably poised, even at the pass, Kate serves up romcom clichés aplenty. Cheque please!
Atherton's take: "An insult to the industry. We've got some amazing female chefs – Angela Hartnett, Clare Smyth – but they haven't got lipstick on during service. They're more hard-ass than some of the guys." **Matt Glasby**
Star rating: ☆☆☆

COLD CUTS

Photographs Rex


JIMMYCHOO.COM
JIMMY CHOO
MAN
JIMMY CHOO
MAN
KIT HARINGTON FOR THE FIRST MEN'S FRAGRANCE

RAFAEL NADAL
#TOMMYXNADAL



SHOP TOMMY.COM

THE FILM DEBATE

THIS MOVIE IS NSFW

Gaspar Noé's new outing, Love: is it art or smut? We devised a little test to find out...



THIS IS THE LEAST RISQUÉ POSTER

IT was the talk of Cannes for its protracted, unsimulated sex scenes, and now Gaspar Noé's *Love* – about a young couple's affair – has a UK theatrical release. Question is: is it art or simply pornography? The litmus test, we decided, is whether you can watch it with your mother. One writer agreed to the experiment...

ON screen, three naked bodies contort in sexual ecstasy. In the darkened auditorium, I shift uncomfortably, trying to blank out my 55-year-old Jewish mother in the adjacent seat. To her credit, mother willingly agreed to attend (she's a liberal Jew), although we couldn't do Tuesday as that's Yom Kippur, and even liberal Jews won't watch dirty films on the Day of Atonement.

Bad traffic caused her to arrive just as the film was starting. I'm certain the whole auditorium could tell I'm her son, especially as she waved on her way over to the vacant seat beside me.

Initially, anything that isn't a sex scene I enjoy, simply because it isn't a sex scene. And for the first 40 minutes we get a lot of Not Sex Scene about a breakup. Before, ah, the threesome. It lasts for ten minutes, going on decades. I look up, I look down, I look left. Anywhere but to my right – I don't think I've ever been so aware of another person's presence. What truly prickles the palms is the fear my mother might think I'm getting aroused by all this. Surprisingly, the 3-D glasses help a lot, adding a welcome barrier between me and the woman who raised me. When you're watching a man perform oral sex in graphic detail, believe me, there aren't enough barriers in the world. Even beer provides little comfort: the phallic design of a Peroni bottle becomes unspeakably apparent when sipping from one as a man achieves climax.

Yet after graphic sex scene No4, there's a shift in mood. "What time is it?" my mother whispers as a character enjoys a stairwell blow job. Somehow it's only 7.30pm, but by now we're inoculated. At the credits, we hurry out of the cinema in silence then practically skip to the Tube, such is our relief that it's over. As an experience, it was visceral. "But it can't be porn," mother concludes in the carriage, taking out her newspaper. "Porn has narrative." She turns her attention to the comment section. Without looking up from the page, she adds, "And that director has no idea what women enjoy."

Max Williams

Love is out on 20 November.



THE TECH ESSENTIAL

SECURITY 2.0

The most sophisticated weapon against home intruders is... a webcam

A security camera designed to recognise the faces of people in your home. When you put it like that, it sounds creepy. But the truth is more nuanced. Netatmo's Welcome device learns how people look, precisely so that it *doesn't* tape your friends and family. The **minimalist camera** connects to your Wi-Fi and alerts you via your phone when it spots a stranger, recording HD video (it has night-vision) for you to review from the Netatmo app. If it's someone innocuous, tell it not to record them again. But if it's someone who isn't, you'll have caught them *in flagrante*. *£199. netatmo.com*

TWO MORE WI-FI CAMERAS



NEST CAM

Pros: Records anything that moves with superb quality. **Cons:** You have to subscribe to Nest Aware for £8 a month to run it at top spec. *£159. nest.com*



WITHINGS HOME

Pros: Has a time-lapse option so you can watch back at high speed. **Cons:** You have to pay for more than two days of cloud storage. *£169.95. withings.com*

THE RUMOUR MILL

BY ALEX WICKHAM



The Tories' line that an Ed Miliband government would be propped up by **Alex Salmond** and the Scottish Nationalists proved decisive – but who came up with it? A hairdresser from Milton Keynes in a focus group, apparently. "Without her, Miliband would be PM," says a grateful Tory source.

Ukip staffers have been giggling at MEP for the East of England **Tim Aker**'s unusual social-media activity. Among the 1,000 or so Twitter accounts he follows are "Babeshow channel girl and Playboy UK model" Jade Victoria, and Miss Europe contestant Amy Hart. And we thought he was a Eurosceptic!

The Tories are already planning for the **2020 election**, though they are set to ditch their winning formula. A bizarre internal email reveals they want to introduce "food festivals, music, bouncy castles and coconut shies" on their next tour of key constituencies. Are they trying to give Labour a sporting chance?

The 36 Labour MPs who nominated **Jeremy Corbyn** have been dubbed the "guilty men" by grumbling Blairites. One bitter member has taken to carrying around a list of their names in his pocket at all times. He explains to friends that it's to remind him "never to do any favours for any of them".



THE VIDEO GAMES

BATTLE IS JOINED

These are the games you're looking for – Star Wars Battlefront and Call Of Duty: Black Ops III. Here's how the long-awaited shooters stack up

STAR WARS BATTLEFRONT		CALL OF DUTY: BLACK OPS III
Fight your way across the *Star Wars* universe – **Hoth, Tatooine, Endor** – either as Empire or Rebel, in a world that looks and behaves more like the original films than any other game before.	 **The big idea** 	The year is **2065**, 40 years after the previous game left off. Air assaults having been rendered useless by missile defence systems, soldiers, heavily augmented by robotics, conduct warfare behind enemy lines.
Ten years. The new game, though, is a complete reboot. Thankfully.	 **Time since the last instalment** 	**Three years** on, developer Treyarch returns – as does its signature "**zombies**" mode.
Speculation that the game would not feature space battles or a campaign mode caused *Star Wars* geekdom to collectively mutter: **"Worst. Decision. Ever."**	 **Controversial...** 	On 29 September, the @CallOfDuty Twitter account put out a series of tweets about a **terror attack** in Singapore, riffing on the game's storyline. The internet was not amused.
Trolls from 4chan, the online home of Anonymous, set up imposter websites such as eastarwarsbattlefront.com claiming that the **game had been "cancelled"** and nerdily listing its perceived faults.	 **High-tech high jinks** 	A Reddit post alleges that **possible storyline** and gameplay details were leaked on the 4chan imageboard. "I'm not ashamed of spilling the beans," said the supposed insider. "I'm never working in this industry again."
Special weapons, such as sniper rifles, are available, but these are **governed by a timer** meaning that – as in the movies – your main gun will be, yup, a blaster. *Out on 19 November.*	 **Tool up!** 	An eclectic arsenal that stretches to flamethrowers, semi-automatic grenade launchers and **crossbows** that fire explosive bolts. Because the future. *Out on 6 November.*



TO DO LIST: ORDER THIS COCKTAIL

What links the Polo Bar in New York with Little House in London? Sure, they're both destinations for the fashionable and the starry, but we're thinking of something more nuanced. To wit: both of them have put a White Negroni on their menu, transforming the drink from contrarian (there was a time when interrupting the bartender to ask, "Can you make it a white one?" was met with deserved disdain) to glamorous. Here's how we mix ours: 45ml Bombay Sapphire, 20ml Suze bitters, 20ml Martini Bianco, all stirred with ice then strained over rocks. Finish with a lemon twist, and a little swagger.

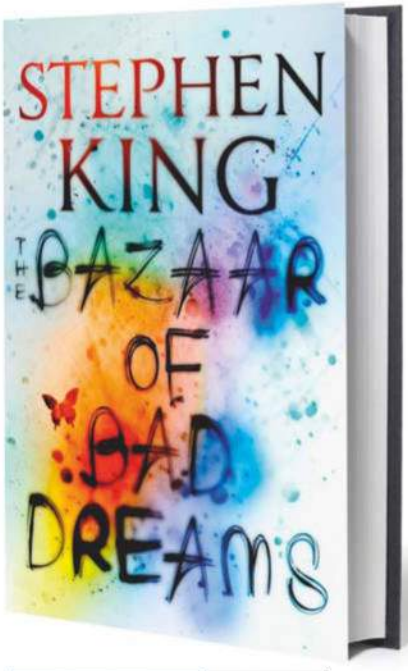
THE POWER LUNCH



When Umu opened in 2004, everyone remarked on its unusual doorway. Built into a façade so plain that guests are liable to wonder if they are standing in front of the correct building, it takes the form of a hidden panel that slides away, *Star Trek*-style, at the push of a button. In other words, the place doesn't exactly shout about itself. For many restaurants, that would be hubris; for Umu – still going strong after more than a decade – it has turned out to be modesty. This year, it won its second Michelin star, and with it a new wave of first-timers. Chef Yoshinori Ishii, however, has kept the focus as it was in the beginning: traditional Japanese cooking – subtle, light, intricate – with modern inflections. For a sense of its quality, consider the sashimi. There's little room for a chef to add value when they are serving raw fish, yet Ishii's is like a new food altogether (the tuna belly explodes with flavour). Bento boxes are available, but the "kaiseki" – a traditional multi-course menu, which here stretches from soy-washed sea bass to Wagyu beef via misozuke foie gras – is write-home memorable. Assuming you managed to find the door. *14-16 Bruton Place, London W1. umurestaurant.com*

THE COUNTER IS THE PREMIER SPOT · THE COUNTER IS THE PREMIER SPOT ·


PRADA.COM
PRADA
PRADA
LUNA ROSSA SPORT
THE NEW FRAGRANCE FROM PRADA



THE BOOK TO READ

WRITE LIKE THE KING

Stephen King might have published more than 50 novels, but it's his nonfiction work *On Writing* (2000) that stands out for critical plaudits. No wonder, then, that one of the best aspects of his new collection of short stories *The Bazaar Of Bad Dreams* is the commentary that prefaces each one, describing the creative process through which it travelled from brain to page. Here are six of their best observations:

1. **Short fiction is a tough mistress** "Short stories require a kind of acrobatic skill that takes a lot of practice. *Easy reading is the product of hard writing*, some teachers say, and it's true. Miscues become glaringly obvious in a short story."

2. **There's no substitute for clarity** "When I read Raymond Carver, I was stunned by the beautiful tension of his prose line. Everything is on the surface, but that surface is so clear that the reader can see a living universe just beneath."

3. **Your characters will reveal the story to you** "Thomas Williams has a striking metaphor for how a story is born. He envisions a dark plane with a small fire burning on it. One by one, people come out of the dark to warm themselves. Each one brings a little fuel, and eventually the small fire becomes a blaze with the characters standing around it, their faces brightly lit and each beautiful in its own way."

4. **Don't sweat the plot** "I know some writers prefer working with the end in sight (John Irving once told me he begins a novel by writing the last line), but I don't care for it. If I don't know how things come out, the reader won't either."

5. **Keep your cards close to your chest** "Some stand-in for me in *Salem's Lot* says it's a bad idea to talk about a story you're planning. 'It's like pissing it out on the ground,' is how he puts it."

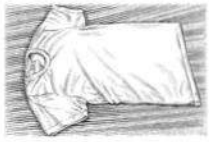
6. **Be commercial** "There's an old saying that the workman is worthy of his hire, and I think it's a true. I write for love, but love doesn't pay the bills."* *Hodder & Stoughton, £20. Out now.*

BRING YOUR 'A' GAME

NO 12

THE TOKYO T-SHIRT TECHNIQUE

Fold yours perfectly using this rapid Japanese method



1 Place the garment flat on a surface, face up.



2 Imagine a horizontal line running exactly through its middle. Imagine another running vertically down from the centre of the left shoulder seam. Pinch the material with your left hand where the two lines intersect.



3 Take the centre of the shoulder seam with your right hand then cross your right over your left, bringing the fabric with you, and grab the base of the garment at the other end of that vertical line.



4 Uncross your hands, keeping hold of the material, and shake flat.



5 Lower the T-shirt back on to the surface such that the left sleeve tucks underneath. Stash in your closet.

THE POLITICAL VIEWS

NEXT YEAR: REVEALED

Following Jeremy Corbyn's election here and Donald Trump's candidacy in the US, nothing seems off limits in politics right now. So we asked four commentators to make predictions for the coming year...



MATTHEW D'ANCONA
Political Editor, GQ; Columnist, The Guardian and Evening Standard

Who is the rising star we should watch? "Seema Malhotra, who has been MP for Feltham and Heston since 2011, joined Corbyn's team as shadow chief secretary to the treasury. She is a great all-round talent, a strongly principled Labour politician, and has what it takes to reach the top of the political ladder."



AMOL RAJAN
Editor, The Independent

Who will win the London mayoral election? "Sadiq Khan is just about favourite right now. Zac Goldsmith, who I like, has got the Tory machine behind him. But think about Sadiq's record as a campaigner – he beat strong favourite Tessa Jowell to the party nomination. I suspect George Galloway's bid will help Sadiq occupy the soft left position."



PIERS MORGAN
US Editor-At-Large, Mail Online

Who will win the US election? "I think Donald Trump will win the Republican nomination. The Democrats will only stand a chance of beating him if they ditch Hillary Clinton, who is now a busted flush, and go with Joe Biden, possibly with Elizabeth Warren as his running mate and a pledge that she will run after he has served one term."

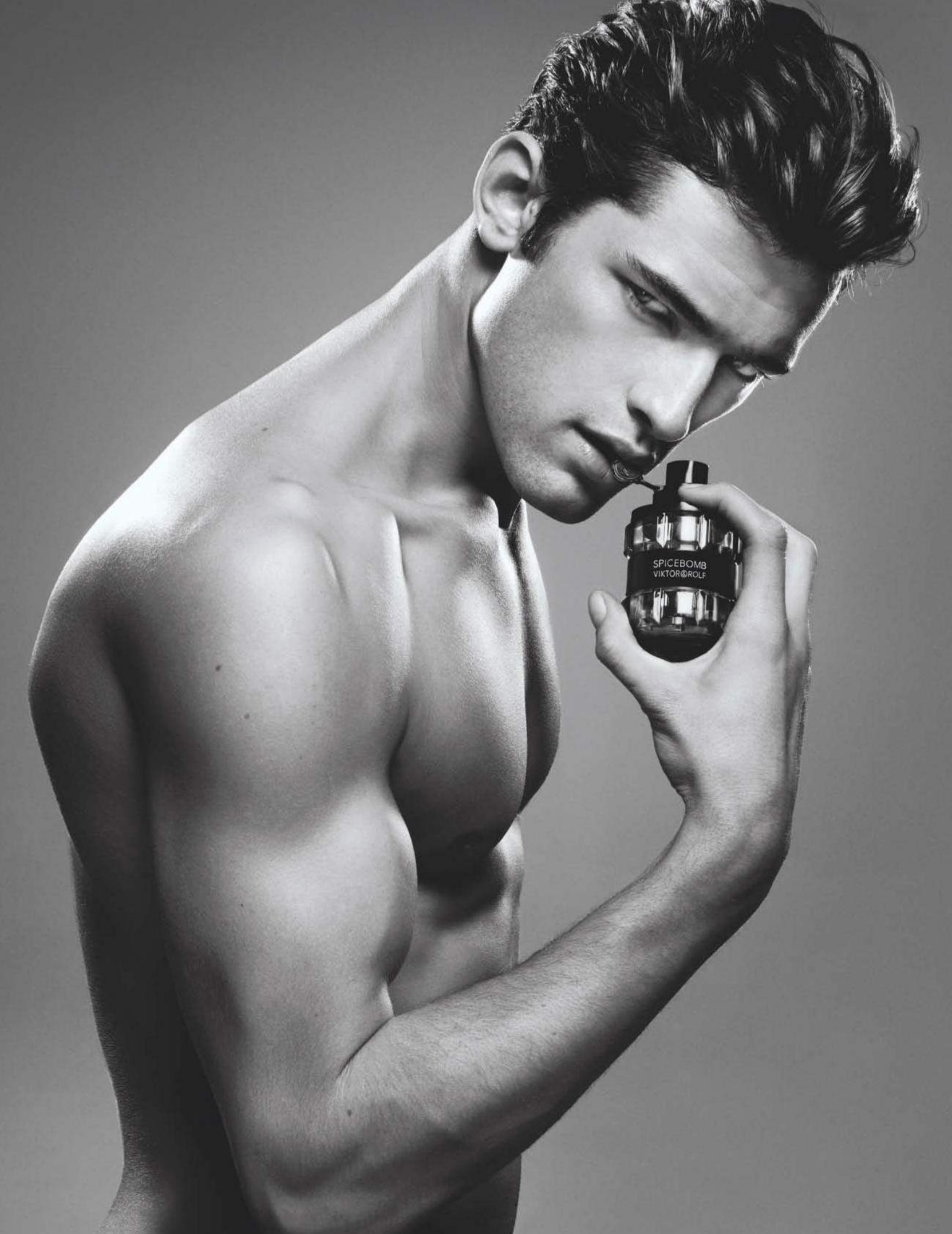


ISABEL HARDMAN
Assistant Editor, The Spectator

What will happen in 2016 that might surprise us? "Jeremy Corbyn will still be leader at the end of the year, having done better in by-elections, local elections and national polls than anyone expected. His huge mandate and the disorganisation of the moderate wing of the Labour party may mean that it is impossible to remove him."

Photographs Rex; Russell G Sneddon/Writer Pictures; Ben Cawthra/LNP; Alpha Press; Getty Images; Eroteme. *Quotations have been edited for brevity


Online store www.richardjames.co.uk Shop +44 (0)207 434 0605 Bespoke +44 (0)207 287 9645
RICHARD JAMES
SAVILE ROW


SPICEBOMB
VIKTOR&ROLF

SPICEBOMB

THE EXPLOSIVE FRAGRANCE



VIKTOR&ROLF

WWW.SPICEBOMB.COM

THE BOYS ARE BACK IN TOWN

Samuel L Jackson and male cancer charity One For The Boys continue to party with a purpose

More women get cancer than men, but more men die from it. Every year, thousands of men die from cancers that could have been prevented if they had got checked earlier. After seeing loved ones suffer, Sofia Davis founded One For The Boys to help men be more open about all forms of cancer. From prostate to breast cancer (yes, men can get that), One For The Boys wants to get men talking. With chairman Samuel L Jackson, the charity gets its message across through events such as its annual Fashion Ball during London Collections Men. With your help, it plans to do even more... GQ

Get involved or donate at onefortheboys.com




















Lending a hand: Big names give their support to the One For The Boys Fashion Ball and Karaoke Night **1** Samuel L Jackson **2** Daisy Lowe and Jack Guinness **3** Tinie Tempah **4** One For The Boys Fashion Ball **5** Andreya Triana **6** The One For The Boys Fashion Ball afterparty **7** Nick Grimshaw and Sadie Frost **8** Alice Cooper **9** John Newman **10** Luke Evans **11** Mollie King and David Gandy **12** Sofia Davis and Colin Firth **13** Paloma Faith **14** Mark Ronson **15** Luke Wilson **16** Ella Eyre and Laura Whitmore **17** Lewis Hamilton

Photographs Getty Images; Nicholas Kay; James Mason



J.M. WESTON

FRENCH MASTER SHOEMAKER SINCE 1891

GRAND ANGLE LEATHER GOOD
Documents-holder in wax finish
ocean blue cloth and black boxcalf
Golf derby in navy blue boxcalf

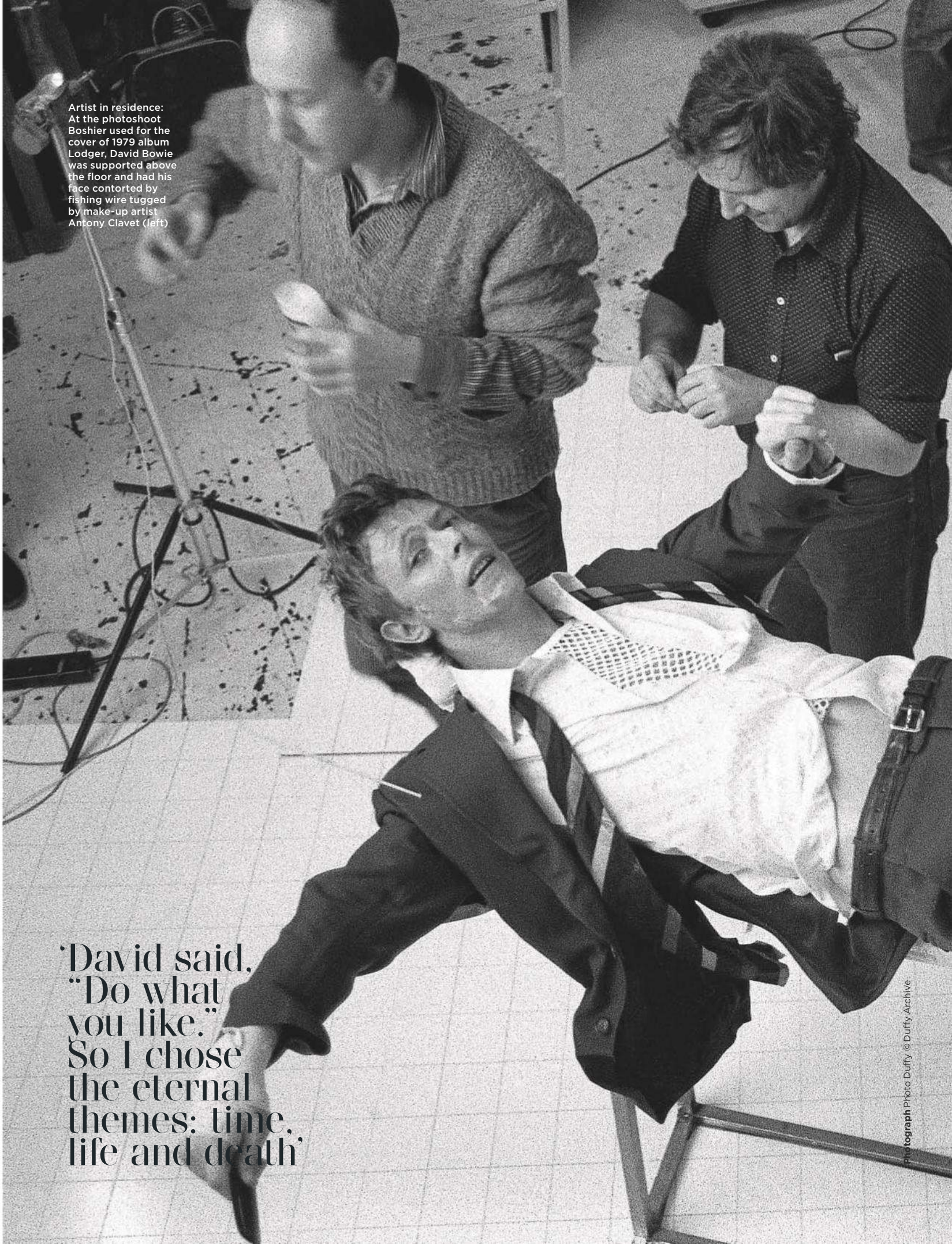
J.M. Weston - 60 Jermyn Street - London SW1Y 6LX


Shop at hm.com


Shirt
7.99
H&M


ALDO
INSPIRATION IS EVERYWHERE
OLU ALEGE
Inspired by seasons

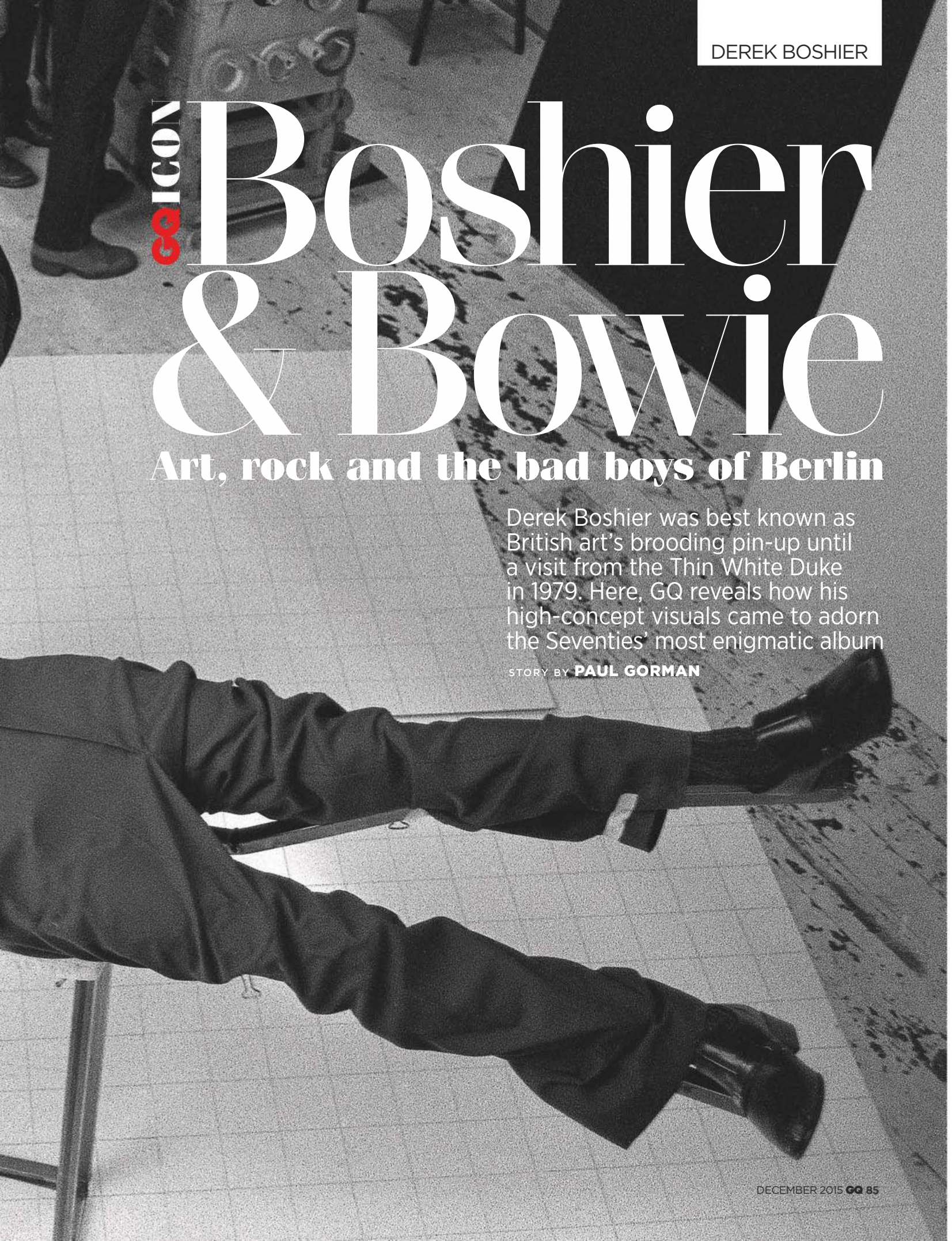

ALDOSHOES.COM



Artist in residence: At the photoshoot Boshier used for the cover of 1979 album Lodger, David Bowie was supported above the floor and had his face contorted by fishing wire tugged by make-up artist Antony Clavet (left)

‘David said, “Do what you like.” So I chose the eternal themes: time, life and death’

Photograph Photo Duffy © Duffy Archive



DEREK BOSHIER

GQ ICON

Boshier & Bowie

Art, rock and the bad boys of Berlin

Derek Boshier was best known as British art's brooding pin-up until a visit from the Thin White Duke in 1979. Here, GQ reveals how his high-concept visuals came to adorn the Seventies' most enigmatic album

STORY BY **PAUL GORMAN**


MONT BLANC
Montblanc M
and Hugh Jackman
Crafted for New Heights
This new iconic writing instrument expresses Montblanc's fine writing culture in the distinctive design language of Marc Newson. The black precious resin and its minimalist understatement disguise some intriguing details. The unique magnetic closing mechanism automatically aligns the cap with the Montblanc emblem on the perfectly flat "plateau". In the launch edition, the Au585 gold nib bears the designer's initials. Visit and shop at Montblanc.com

One morning in the early spring of 1979, the eminent British artist Derek Boshier received a telephone call at his studio in Ladbroke Grove, west London.

On the line was the photographer Brian Duffy, familiar to all by his surname alone. "I knew Duffy a little bit; he was in a group show called *Lives* I'd just curated at the Hayward Gallery," says the spry Boshier, blinking behind circular tortoiseshell spectacles, grey-quiffed, tanned and athletic at 78 years old, at his home in LA's Mount Washington neighbourhood.

Overlooking the San Fernando Valley with the Downtown cityscape in the distance, Boshier's house is a warren of rooms and decks on several levels, jam-packed with books, from contemporary art monographs to Thirties children's annuals, as well as collections of graphic novels, vintage fashion magazines, postcards, clippings, sci-fi figures and mementoes. Together, these compose what his friend, the expat writer and artist Christopher Finch, has described as "a seemingly random assemblage, the database on which Derek draws for his work".

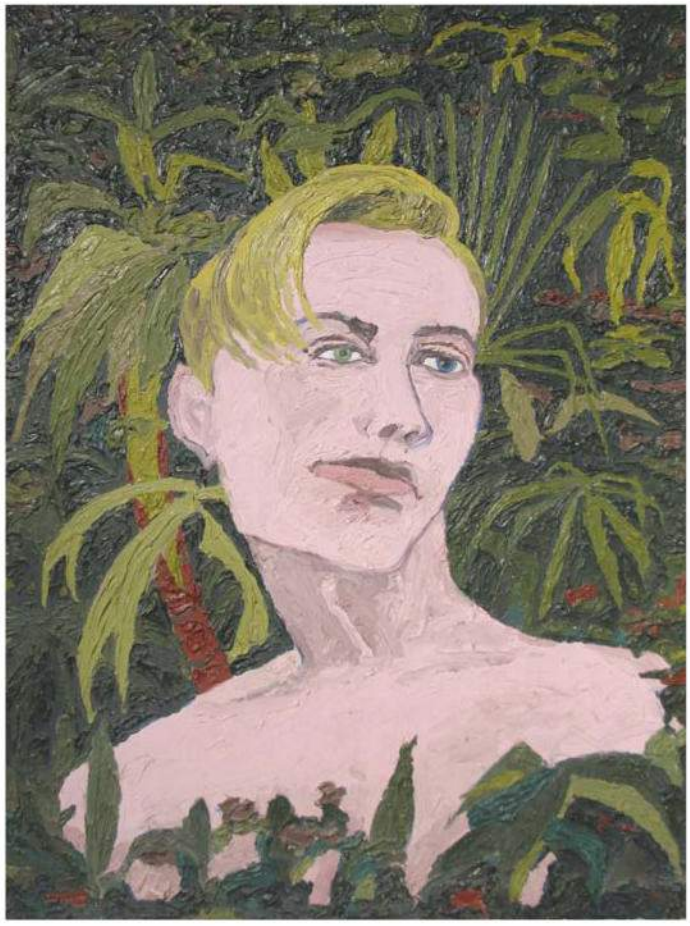
"Duffy was a bit mysterious that day in 1979," recalls Boshier of the impish presence who made his name as the third of the working-class triumvirate (with David Bailey and Terence Donovan) sweeping the decorum of their chosen profession aside in a blur of women, *Vogue* covers and high-paying commercials. "He told me that he wanted me to meet someone, a friend of his, and because he said, 'I think you two will really get on together' and 'You're gonna love meeting this person', I assumed he was fixing me up on a date."

This would not have been unusual for Boshier, who has been quite the ladies' man in his time, his reputation enhanced by close friendships with such epoch-defining beauties as the artist/activist/writer Caroline Coon, Ossie Clark's model muse Gala Mitchell and the celebrated painter Pauline Boty, the so-called "most beautiful blonde in the world" who died tragically young in the mid-Sixties.

In fact, Duffy's call was to herald one of the most fascinating exchanges between fine art and rock music in pop-culture history.

The blind date was arranged as a late-morning cup of tea at Duffy's studio in Swiss Cottage, north London. In the meantime, Boshier paid a visit to one of his regular haunts, an art bookshop in Covent Garden. Here, he was informed in time-honoured fashion ("You'll never guess who was in here asking about you…") that no less than David Bowie had been browsing the shelves the previous day, hunting down catalogues and books featuring Boshier's work.

Had Boshier paused to connect Bowie to Duffy (who had photographed the unearthly *Aladdin Sane* sleeve in 1972) he would have received less of a surprise when the star turned up at his studio a few days later. "So there was David," says Boshier. "He had just finished recording an LP and wanted to collaborate with me and Duffy on the cover design. From that moment we got on like a house on fire."







Contorted image (clockwise from main): When Bowie played the Elephant Man on Broadway, he adopted his contorted expression for a Boshier portrait; Boshier at the peak of his early success, 1965; projected in the background of Bowie's Let's Dance album cover is Boshier's The Darker Side Of Houston from 1980

Boshier was a working-class pin-up. In the Sixties, he was the art-world's Terence Stamp

Bowie explained that the album – the underrated third in the "Berlin" series produced by Brian Eno (though, in fact, it was recorded in Switzerland) – was to be called *Lodger*. Then, over tea and cigarettes, he and Boshier unravelled the various areas where their life and work intersected.

Boshier is cut from similarly modest cloth to Brixton-born David Jones; brought up in Portsmouth, he was destined for a career as a butcher's boy when an art teacher intervened, recognised his talents, and propelled him onto the path to the Royal College Of Art. Here, alongside classmates Peter Blake, David Hockney, Peter Phillips and Pauline Boty, Boshier effectively minted British pop art with such paintings as 1962's "England's Glory" (the first artwork to incorporate an ironic representation of the Union Jack).

As a result, Boshier appeared with all of the above in Ken Russell's masterly BBC Brit-art documentary, *Pop Goes The Easel*, in which there is a section dedicated to him (and, with the gyrating Boty, he proves himself an exception among artists by pulling off a convincing turn of the twist in footage shot at a drunken RCA student party).

In this period, Boshier's work backed up his brooding, handsome persona, fizzing with energetic application of colour, dark humour and, even by pop-art standards, a use of consumerage iconography: toothpaste tubes, cereal-packet logos, Pepsi-Cola roundels and rockets.

Often – and significantly for Bowie – Boshier's paintings contained the recurring image of a plummeting naked "everyman" figure, either solo or as a collective cascade, as in the 1962 space-race peroration "Re-Think/Re-Entry". >

Photographs Derek Boshier; Getty Images

The impact Boshier had on the baby boom generation should not be underestimated; he was the art world's Terence Stamp, a working-class pin-up featured in girl's weekly magazine *Petticoat* and represented by London's hippest gallery, the Duke Street establishment run by Robert "Groovy Bob" Fraser (where Mick Jagger bought an illuminated Plexiglas artwork of Boshier's). He was photographed in the national press painting the fascia for gal-pal Pauline Fordham's wacky off-Carnaby Street boutique Palisades and figured in John Lennon's mythology for having sold to the Beatle one of his first cars (inevitably, a Mini).

In the Sixties, Boshier's pop-art canvases had formed the backdrop for fashion shoots by the cool British photographer Robert Freeman. He also undertook a riotous road trip across the States in a classic car with Hockney and Ossie Clark but split from them in New Orleans to explore the funky south, while they high-tailed it to Los Angeles to hook up with Brian Epstein and the Fab Four. In fact the title of "Re-Think/Re-Entry" was used a decade later by Bryan Ferry as the springboard for "Re-Make/Re-Model", the first song on the debut album by Roxy Music, which set out the group's art-directed futurism.

More than anyone who had tumbled through the heady pop-cultural wash of London in the Sixties, Bowie homed in on the potency, the pathos and humour inherent in Boshier's work, and in particular the falling man motif. The artist had appropriated this figure from William Blake to express humanity's vulnerability, a move that resonated with the thoughtful rock star then attempting to come to terms with the mind-spinning trajectory of his career in the Seventies. After all, hadn't he starred in Nicolas Roeg's *The Man Who Fell To Earth* just a couple of years before meeting Boshier?

Meanwhile, a mutual respect had been manifested by Boshier's inclusion of Bowie as Ziggy Stardust in an untitled collage and also in the cut-up film installation "Change", which pondered life's mutability in parallel fashion to the musician's *Hunky Dory* song "Changes".

And there was another link: mime. Though much derided, Bowie's use of physical adaptation in performance had been honed under the tutelage of the avant-garde dance maestro Lindsay Kemp in the Sixties; and in his first year at the Royal College, Boshier was offered a free place for a term at mime master Marcel Marceau's school in Paris.

At ten years older than Bowie, Boshier was himself no pop-music ingênue. He'd hung out with the likes of scuzzy R&B band The Pretty Things and, while teaching fine art, notably at the Central School Of Art in Holborn, had encountered a foundation-course student with whom he quickly became chummy: the scruffy, wild-haired Herbert christened John Mellor but insistent on going by the nickname "Woody" in tribute to his hero, the great American folk-singer Woody Guthrie.



Split personality: Boshier referenced elements of his work for the Lodger cover art, including spiky lettering and nods to the Post Office

Of course, Woody mutated by degrees into The Clash frontman and rabble-rouser Joe Strummer, but never lost regard for the teacher who had once taken him under his wing. When The Clash assumed the position of the world's greatest rock'n'roll band, the self-appointed "punk-rock warlord" Strummer drafted Boshier in to produce one of the era's most incendiary visual works, *Clash 2nd Songbook*. Here, Boshier manipulated Pennie Smith's photography with explosive lettering, Day-Glo colours and surprising juxtaposition into a composite described by critic and curator Guy Brett as "a masterpiece of graphic art".

At the time of Duffy's call at the end of the Seventies, Boshier's practice could not have been more different from the pop-art moment; he'd forsworn the limitations of paint and dedicated himself to radical politics and all manner of alternative disciplines: 3-D sci-fi works in Perspex, film and photographic installations, collage, assemblages and protest posters. But it was his use of photographic augmentation which spurred Bowie and Duffy's interest in working with Boshier. That day in Swiss Cottage, the artist, the musician and the photographer contemplated the themes of body posture, transformation and descent, and arrived at – even by Bowie's standards – one of the most challenging record-sleeve packages of all time.

A little back story: while recording *Lodger*, Bowie's collaborator Brian Eno had proposed the record be titled *Planned Accidents* as a reference to their experimental working methods. The decision to change the album title has been interpreted by some Bowiephiles as a reference to Roman Polanski's supremely creepy 1976 film *The Tenant*, in which the paranoid lead character, played by Polanski, hurls himself out of his apartment window. The similarity between Bowie's pose on the cover of *Lodger* and the figure outline in the poster for *The Tenant* has been seen to lend credence to this theory. But Boshier's work has never been concerned with providing pat solutions, relying instead on the creative definition that design provides answers while art poses questions. "To this day, I receive mail asking for the meaning of the cover," says Boshier. "While *The Tenant* may have been in David's mind, he never mentioned it. We wanted to create a scenario that would intrigue and at the same time draw on the areas of crossover between us."

And so the trio used the outer *Lodger* gatefold to actualise a planned accident. Bowie, with bandaged hand, dishevelled suit and the illusion of a broken nose created by stage make-up, was photographed by Duffy on a specially built trestle that lent discreet support in the depiction of him falling, or having fallen, calamitously backward against a tiled bathroom wall.

Bowie's face was contorted by fishing lines stuck to his brow, chin, lips and nose. These were tugged gently out of shot by his companion and manager Corinne "Coco" Schwab and make-up artist Antony Clavet. To enhance the immediacy of the image, Duffy used a Polaroid camera (the classic SX-70 favoured by other giants of photography, such as Ansel Adams, and artists, including Andy Warhol).

"I was blown away by David's commitment to the project and his ability to transform himself," says Boshier. "It was incredible to see the artwork we had conceived take life."

The photoshoot completed, Boshier set to preparing the design and realised a series of ink sketches as guides. These have only recently seen the light of day and are extraordinarily potent artworks in their own right.

The placement of Bowie's apparently broken body across the gatefold afforded another set of Boshier self-references; the title and credits were conveyed in a spiky hand-lettered font by a postcard-like panel, harking back to the artist's use of Post Office symbols in such Sixties works as "Postcard" and "SOS (Sunset On Stability)".

"Just before I started the final artwork, I mentioned that we hadn't talked about the design for the inner gatefold," said Boshier.

Photograph Derek Boshier

BVLGARI



BVLGARI

MAN

IN BLACK

"David replied, 'Do what you like,' so I chose the eternal themes: time, life and death."

Here, Boshier interpolated such images as Freddy Alborta's 1967 macabre photograph of Che Guevara's corpse, a framed card of 15th-century painter Andrea Mantegna's "Lamentation Over The Dead Christ" and an image of Bowie being made up for the cover shot lying on the specially designed trestle table.

But the deadline was tight and Bowie invited Boshier to deliver the finished artwork over lunch at his hideaway in Kreuzberg, Berlin's Turkish quarter. "David picked me up at the airport and drove me back to his amazing place," says Boshier. With Schwab, the pair of Brits reviewed the paste-ups in a small kitchen-dining area with a distinctly surreal atmosphere. "It had an inside/outside feel, like being in the open air but in an enclosed environment," says Boshier. "The walls were decorated with giant photo-murals of Alpine scenes, as if we were high up in a ski lodge."

The rest of the residence consisted of high-ceilinged rooms with art deco-framed windows. Bowie's eight-year-old son, Zowie – now film director Duncan Jones – was living with his father and occupied a typical child's bedroom, with toys, a bicycle and walls decorated with crayon. In another room, Bowie had set up a painting studio replete with easels, canvases and drying paintbrushes, along with books representing his abiding interest in such German expressionists as Karl Schmidt-Rottluff, whose tortured faces likely influenced the performer's appearance on the sleeve of *Lodger*.

As one would expect from a rock star, one room served as a fully equipped recording studio. Like the others, it was decorated plainly, in white with simple blinds, but the last room Bowie showed Boshier offered a deep contrast: here were luxurious draped curtains, giant rugs on a wooden floor, leather couches, Tiffany lamps and a roaring log fire, above which hung two small, traditional oil portraits, of a Teutonic matriarch and her pipe-smoking husband.

"David told me that when his German friends visited, they felt immediately comfortable in that room," recalls Boshier. Later that day, Boshier asked Schwab if it had been preserved from the time of the previous occupants: "No, no," she laughed. "That's David's room. He invented that from scratch."

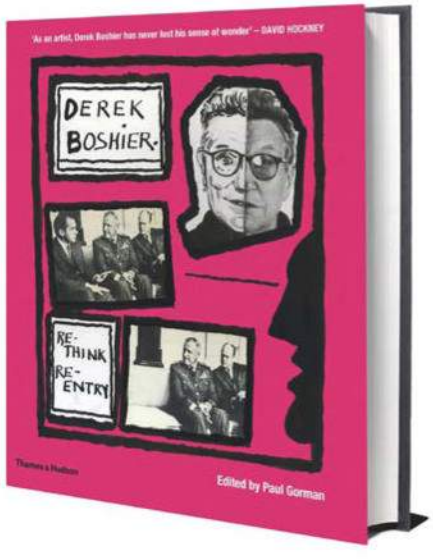
Lodger's release was greeted with a degree of critical puzzlement, not least at the cover. For Bowie, the fact that *Lodger* contained only a minor hit, "Boys Keep Swinging", persuaded him to investigate other areas of creativity as his friendship with Boshier blossomed.

In 1980, when he took the lead role in Bernard Pomerance's dramatic American production of *The Elephant Man*, Bowie uncharacteristically agreed to a request that he had otherwise routinely turned down: posing for the painting of a portrait. By this time Boshier was living in New York, in a loft on The Bowery, then a no-go zone of burnt-out buildings and hair-raising – if not life-threatening – street life. On a hot September afternoon, Bowie arrived at Boshier's address by limo. Once inside, having caught the key thrown down by the artist and gently toed the body of a sleeping bum aside from the stoop, Bowie accepted the offer of a beer and, because Boshier's air-con was on the blink, stripped to the waist.

In *The Elephant Man*, Bowie eschewed prosthetics and instead relied on his mime training to achieve physical distortion to represent the Victorian unfortunate of the play's title. Frozen in such a pose, Bowie stood for hours, his face in a rictus, while Boshier painted and the pair discussed art over Manhattan's hubbub. The result is one of Boshier's most affecting works and surely the oddest of a famous performer.

Subsequently, Boshier and Bowie maintained their friendship. In 1983, when the musician's career achieved world superstar status with the release of *Let's Dance*, he tipped his hat to Boshier by posing on the cover as a boxer in front of a projection of the skyline from the artist's painting "The Darker Side Of Houston". At Bowie's invitation, Boshier was on hand in photographer Greg Gorman's studio to ensure his work was represented to best effect.

'I was blown away by David's ability to transform himself. It was incredible'



For the *Serious Moonlight* tour to promote the album's release, Bowie commissioned from Boshier bold, gestural stage sets in the form of five scale models. "When I asked David for a brief he gave it to me in five words: 'Think big band; think punk,'" says Boshier, who was advised to disregard considerations of portability and ease of installation and instead stay focused on the concept.

In the event, Bowie chose to work with Mark Ravitz, who had realised his set ideas on a previous tour, though he approved of Boshier's maquettes to such an extent that he kept one for his personal archive. Another is included in the giant travelling exhibition *David Bowie Is*, launched at London's V&A in 2013.

When Boshier was based in Texas for a protracted period, he and his wife were invited backstage whenever Bowie played in Houston.

"I was really touched when, in an interval between songs, David kidded everyone from the stage about how I was at the forefront of a new British invasion," says Boshier. "He told the audience: 'If you don't know about my friend Derek Boshier, I recommend you go along next time he has an exhibition.'"

And when Boshier returned to the UK for a spell in the Nineties, Bowie visited him in the countryside and posed for family snaps, mucking around in the garden with the artist and his kids.

Bowie remains the world's leading Boshier collector, with around a dozen works, including the full-length portrait "David Bowie As The Elephant Man". The two Englishmen haven't seen each other since Bowie withdrew from live performance and public life to concentrate on his family and the projects that have come to light over the past couple of years. Occasionally, though, he signals his awareness of Boshier's activities with mentions of exhibitions on the official Bowie website.

Boshier, meanwhile, treasures his friendship with the man he considers an artistic giant, often returning to the surprise and awe he felt when entering the traditional Germanic environment Bowie had created in the Kreuzberg industrial unit 30-odd years ago.

"There's something about that room and the way it was realised which sums up David for me," smiles Boshier. "We know he's a chameleon, but he's also an alchemist, one who can conjure magic – whether it be words, music, postures or spaces – from thin air."

Thanks to David Bowie expert Kevin Cann for additional information. Derek Boshier: Re-Think/Re-Entry (Thames & Hudson, £29.95) edited by Paul Gorman with a preface by David Hockney is out now.

MORE FROM GQ
For these related stories, visit GQ.co.uk/magazine

- **Hell On Wheels** *(Paul Gorman, March 2015)*
- **Icons: The Ramones** *(Dylan Jones, July 2014)*
- **Icon: David Parkinson** *(Paul Gorman, June 2014)*

RADO.COM



RADO HYPERCHROME MATCH POINT LIMITED EDITION
PLASMA HIGH-TECH CERAMIC. METALLIC LOOK. MODERN ALCHEMY.

RADO
SWITZERLAND

TIME IS THE ESSENCE WE ARE MADE OF



TOPMAN.COM



TOPMAN



BURLINGTON
ARCADE

featuring

ARMOUR WINSTON • CHURCH'S • CROCKETT & JONES • HARRYS OF LONDON • KWANPEN • LINLEY • PENFRIEND • SUSANNAH LOVIS

BURLINGTON ARCADE • MAYFAIR • LONDON • W1 • BURLINGTONARCADE.COM

Tony PARSONS

Me, the NME and the slow death of rock



The NME fights bravely on, but the worst enemy of this one-time school of rock'n'writing is not the digital revolution – it is the sad decline of the guitar music that fuelled it

At a point in life when I was done with boyhood but had not yet discovered how to be a man, it was my fortune to land a staff job on the *New Musical Express*. I was 22 years old and raw as sashimi. Then I stepped through the back of the wardrobe into a drug-soaked Narnia.

If I was young for my age – and I had never seen a woman pee until I joined the *NME* and went on the road with a band – then my colleagues, just a few years older, were world-weary sophisticates who had done it all twice and got bored with it the first time. On my first day, the journalist chain-smoking in the review room told me he was feeling a bit rough as he had just spent the weekend with "Keith". Another told me that his friend "David" had been round to his pad where they had spent the night playing Stax, Motown and Atlantic soul records. And if I understood immediately that "Keith" had a day job playing lead guitar for The Rolling Stones then it took me a while to realise that "David" was Bowie.

My colleagues did not just write about rock stars. They stayed up all night with them. On my first trip to the printers, they passed me a joint so powerful that I melted. But then these boys had spliffed-up with Marley – or "Bob", as they all knew him. My colleagues were so cool that they wore dark glasses in Camden Town's Dingwalls, even if it meant bumping into tables and sending someone's Tequila Sunrise flying. I did my best to catch up and soon I had Iggy Pop sitting on my desk and Debbie Harry on line one. I was staying up for three days and nights in a row, that point when the amphetamine turns to mescaline in your liver and you start to see things. Before long I was as full of myself as everyone else up there.

But our leather-jacketed hubris was perhaps understandable. In those days (my tenure was the late Seventies) the *NME* was selling around 300,000 copies every week, making a lot of money for someone, if not us. And we were left to our own devices, although occasionally a woman from the magazine across the hall – *Horse & Hound*, as I recall – would burst in and turn down the volume of the music. And then we would all fall on the floor laughing.

> Working on the NME – or 'the paper' as we called it – had a recklessly carefree quality. It was like a second childhood

Working on the *NME* – or "the paper" as we all called it, as if there was no other publication in the world – had a recklessly carefree quality about it. It was like a second childhood where there were no real consequences for any actions, where you were encouraged to run wild, where you could fornicate and fight and get rat-faced as long as you hit your deadline, where the only rule was to never review a gig that you had not actually attended (if they caught anyone doing that – the ultimate betrayal of our readers – then they were sacked on the spot).

And then it was over. Three years on the staff and I was done. And there were many reasons. I was tired. I was getting old – 25 when my name was removed from the *NME* masthead. I would soon be a father. The bands that I had loved and written about were all in a state of change. Some were trying to crack America. Some were drifting into the slow suicide of heroin.

None of it felt like a game any more. Ambition and drugs had killed the fun that had fuelled those early days. But above and beyond all these reasons, I left because the *NME* was not meant to be a job for life. This wasn't the civil service. The *NME* – for me, and for anyone who ever worked there – was a rite of passage. Some people have university, or art school, or national service. I went on the road with Lynyrd Skynyrd. >

Illustration Sam Kerr

The *NME* was a place to learn and grow. Until I stayed at the Dragonara Hotel in Leeds on the first date of the Sex Pistols' *Anarchy In The UK* tour, I had never seen a mini bar. By the end, flying to New York to see Springsteen – or "Bruce", as I probably called him – was no big deal. The *NME* was a crash course in life in the fastest lane imaginable. You went in as an overgrown boy and you came out as an unformed man. No tears, no regrets. The *NME* gave me far more than I ever gave it in return. I knew I had to move on and work out what to do with the rest of my life. But here's the funny thing.

When I was emptying my desk at the paper, I never doubted for one single second that the *NME* would be around forever.

The *NME* became free in September. Sales had declined to only 15,000 a week, but it was hoped that this last desperate roll of the dice might just give the *NME* a future. Now, 300,000 copies of the NME – the magic number the paper sold in its golden years – were to be given away for nothing in colleges, stations and shops. No doubt they would be giving the *NME* away in record stores – if we still had any record stores.

When the news broke in the summer, it received blanket coverage out of all proportion to a magazine with a circulation of 15,000. But then fond memories of *NME* are deep in the hearts of millions of men, some of whom now run national newspapers and the BBC. And it is an appeal that spanned generations. In the Sixties, Seventies, Eighties and Nineties, the *NME* was the window on the music during that magical half-century or so when the music was at the very centre of what it meant to be young. It was not just the *NME*. Demand for weekly music rags was once so huge that it supported three big-selling titles.

At *NME* editorial meetings, there were always two major concerns. Which way is this joint being passed? And what are our rivals at *Melody Maker* and *Sounds* up to this week?

How we used to get our leather trousers in a knot about staying ahead of *Melody Maker* and *Sounds*! And how pointless it all seems now. *Melody Maker* closed down in 2000. *Sounds* folded as long ago as 1991. In a world where changes in taste and technology have claimed scalps as big as *The Face* (closed 2004) and *Smash Hits* (closed 2006), the *NME*'s stamina is astonishing.

"Every media brand is on a journey into a digital future," said *NME* editor Mike Williams when the move to go free was announced. "That doesn't mean leaving print behind but it does mean that print has to change so I'm incredibly excited by the role it will now play as part of the new *NME*. The future is an exciting place and *NME* just kicked the door down."

It is true that every newspaper and magazine on the planet is still feeling its way in the new digital age, and no definitive model has yet emerged of the best way for a print publication to thrive in the modern world. But the *NME* has a problem that is not shared by the *New York Times* or *Your Dog* magazine.

The *NME* was always at its best – and most successful – when skinny British white boys with guitars were rampant. The Stones and The Beatles and The Who and The Kinks in the Sixties. The Clash and the Pistols and The Jam in the Seventies. The Smiths and The Stone Roses in the Eighties. And Oasis and Blur in the Nineties. But what happens to the *NME* when the music stops?

The NME mattered when the music mattered. The very reason for its existence is no longer there

Like an ageing rock star playing to ever diminishing audiences, there has been a degree of pathos to the *NME*'s decline," *The Economist* commented. This seems a bit harsh – not on the *NME* but on ageing rock stars. Don't fret about ageing rock stars. The old rock stars are doing better than ever. David Bowie's back catalogue is being re-released in a series of lavish box sets. Led Zeppelin had to deny rumours that they had turned down $500m for a reunion tour. The Rolling Stones stage their first ever major exhibition at the Saatchi Gallery in April 2016. It is not ageing rock stars who have to give their work away. It's not ageing rock stars who have a declining audience. As rock music becomes a lost art form, ageing rock stars are in colossal demand.

But where are the young rock stars? Where is the Paul Weller or Jimmy Page or John Squire or Johnny Marr of today? Where is the Mick Jagger or the Morrissey? Probably locked in his bedroom, designing an app.

When Kurt Cobain killed himself, Nick Kent – the one *NME* writer with a claim to greatness – wrote, "His fans and admirers will continue to play his music, salute his unwashed image whenever it gets aired on TV and quickly start looking around for some new maladjusted-but-charismatic young unwitting voice of a generation on which to hang their hopes and focus all their wild romantic fantasies."

But nobody came along. Kent – like generations of us – believed that this music we loved was infinite and inexhaustible. And if you were a fan of "Smells Like Teen Spirit" or "London Calling" or "Strawberry Fields Forever" or "How Soon Is Now?" or "I Wanna Be Adored", then that is exactly the way it seemed. There would always be some new sensation. But Mumford & Sons are not Morrissey and Marr. Noel Gallagher's High Flying Birds are not Oasis. Nobody will ever try to inhabit the skin of Ed Sheeran the way I saw a dozen young men die trying to be Keith Richards.

There are problems facing the *NME* that have more to do with changes in technology than changes in music. Why would anyone need to look in the *NME* for gig listings when there are apps such as Bandsintown and Songkick to deliver them to your phone? And why would you need to buy loon pants from a classified ad when online fashion stores will deliver trousers to your door? But none of this brave new world would matter if there were a generation of bands with good hair and great tunes setting sweaty basements on fire with bass, guitar and drums. But there is not. And it seems safe to say that there never will be again.

Rock music grew old but the *NME* stayed young. It never went dad rock. It never aped *Mojo*. Instead of being a curator of a dying art form, the *NME* kept trying to break new music. This is to the paper's eternal credit. The *NME* was, at best, God's A&R man. But what happens when there is no Johnny Marr out there knocking – uninvited - on Steven Morrissey's front door? What happens when the high-IQ misfits are starting websites instead of bands?

What happens when the music is no longer the centre of the universe? The *NME* mattered when the music mattered. But the very reason for the *NME*'s existence – reporting from some damp, unlicensed basement where The Rolling Stones or The Jam or The Stone Roses were tearing the place apart – is no longer there.

Many eyes will shine with tears on the day the *NME* dies. But the music the *NME* was built on already has one foot in the grave.

GQ BRITISH — THE PERFECT CHRISTMAS GIFT

WINNER OF 50 MAJOR AWARDS – THE WORLD'S LEADING MEN'S MAGAZINE





FREE ACCESS
TO INTERACTIVE DIGITAL EDITIONS ON iPAD AND iPHONE



FREE GIFT* RRP £26.95

FREE GIFT DR HARRIS Aftershave Milk, RRP £26.95*

Subscribe today to receive a **Aftershave Milk** RRP £26.95 from **DR Harris**. Arlington Aftershave Milk from London's oldest Chemists and Perfumers, D. R. Harris, is the perfect post-shave companion. Subtly fragranced with D. R. Harris's signature Arlington fragrance of citrus and fern, this light moisturiser is ideal for all skin types and will help soothe the skin and reduce irritation and razor-burn. **drharris.co.uk**

ALL FOR ONLY £39

- 12 PRINT ISSUES, FULL VALUE £47.88
- **FREE GIFT SET** FROM DR HARRIS, RRP £26.95*
- 12 **FREE** iPAD & iPHONE EDITIONS, FULL VALUE £35.88
- **FREE** SUPPLEMENTS

PACKAGE WORTH £111

☎ 0844 848 5202 (ref: CGQ15054) @ gq-magazine.co.uk/subscribe/CGQ15054

This offer is limited to UK addresses and is subject to availability. The free gift will be sent to the donor. Please allow up to 28 days for delivery. Closing date: 12 December 2015. For privacy policy and permission details, log on to www.magazineboutique.co.uk/youraccount.



The Chuck Taylor All Star Tekoa



The Sneakerboot Collection

CONVERSE

Made by you

NEW

THE ICON RELOADED

Take the iconic Fiat 500. Now imagine it even more quintessentially 500. Results include a three dimensional patterned front grille. Just one of many deliciously debonair touches that make the new Fiat 500 even more dapper. By a close shave.

Fiat with EXPO MILANO 2015

TRIM TECHNOLOGY





FIAT

fiat.co.uk

Fuel consumption figures for new Fiat 500 range in mpg (l/100km): Urban 51.4 (5.5) – 65.7 (4.3); Extra Urban 65.7 (4.3) – 83.1 (3.4); Combined 60.1 (4.7) – 74.3 (3.8). CO_2 emissions 110 – 88 g/km. Fuel consumption and CO_2 figures based on standard EU tests for comparative purposes and may not reflect real driving results.

The ARGUMENT

This month:

“Shall we get a man in?”

Hugo Rifkind tackles that man-defining question: can we be trusted to put up a towel rail?

She says, “Shall we get a man in?”

He says, “Why?”

She says, “To put up that towel rail.”

He says, “I’m a man.”

And she says, “No, but really.”

After that he doesn’t say anything for a while. Isn’t he a man? Is that what she thinks? So, who is she going to get to put in the damn towel rail? Jon Hamm? He’d come in here, roll up his sleeves, knock back a bourbon and get the damn job done. He wouldn’t even take his tie off. Wouldn’t even tuck it into his shirt. Wouldn’t need to, because of that tie clip. I’ve got to get a tie clip, he thinks. This is one of those conversations we only have because I don’t have a tie clip.

Then he says, “You could always do it yourself. If it’s so important.”

She says, “Oh, here we go.”

He says, “No, I’m serious. After your success with that Ikea bookshelf.”

“That wasn’t my fault,” she says.

“I thought we were having a burglary,” he says, knowing he is being nasty. “I thought an aeroplane had crashed into the house. The way it just exploded like that. In the middle of the night. Because you’d put one side on upside down and not realised.”

“You should be ashamed,” she says.

“Me?” he says.

“You should be ashamed I had to do it myself,” she says. “That never would have happened if I had a husband like Jon Hamm.”

Has he even mentioned Jon Hamm? Does he have a special look in his eye when he thinks of Jon Hamm?

She says, “Maybe it would be better if we were that sort of couple.”

Do I talk in my sleep, he thinks, of Jon Hamm? Then he blinks.

“What sort of couple?” he says.

“A proper couple,” she says. “You, able to do DIY. Me…”

“I’ll put up the f***ing…” he interrupts.

“I just meant more traditional,” she says. “If you had braces. And a beard.”

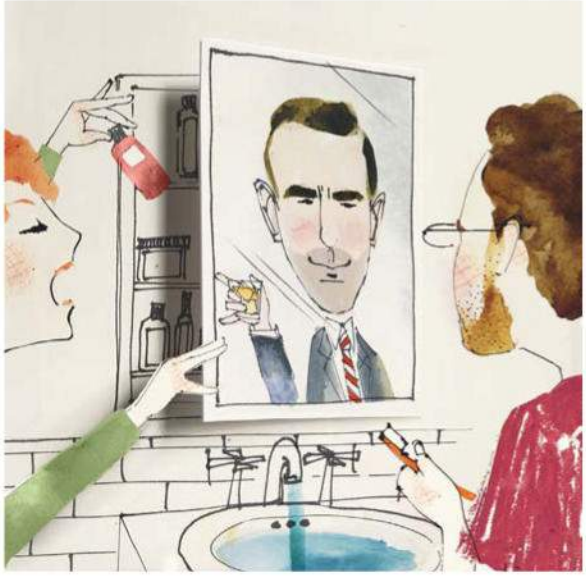
“But I have a beard,” he says.

“A proper beard,” she says.

“This isn’t a proper beard?” he asks.

“Just listen,” she says. “You, more… like that. Me, in an apron. Dusting. In heels and a Fifties dress. Bending over all the time, peering over my shoulder.”

The mirror cracked: The handiwork of others – be they a TV star or a friend – always seems better than your own



‘This would never have happened if I had a husband like Jon Hamm,’ she says

Sounds hot, he thinks.

She says, “But as it is, I can’t even bake a cake.”

He says, “But you baked that cake when your parents came around.”

She says, “I bought it.”

He says, “You still made it happen.”

She says, “I think I’m going to cry.”

He thinks of their old university friends, Tony and Elspeth. He’s a banker. She looks after the kids. Their house always smells of cinnamon and apples. They wear stripy shirts and turn the collars up at weekends. Tony looks like David Cameron. Elspeth looks a bit like Sienna Miller, although not enough for him to fancy her.

“I see what you are saying,” he says. “We need to be like Tony and Elspeth.”

“But you hate Tony and Elspeth,” she sniffs. “You always go and hide in the toilet. I can never figure out what you’re doing in there.”

“Vaping,” he says – partly true.

“I don’t want to be like them,” she says.

He says, “I bet they never have conversations like this, though.”

She says, “I don’t think they have conversations at all. He never speaks to me.”

He says, “He speaks to me about cars.”

She says, “But we don’t have a car.”

He says, “Sometimes rugby.”

She says, “What do you know about rugby?”

He shrugs. He knows nothing about rugby. He says, “Do you think Tony could put up a towel rail, though?”

She says, “God, no. He’d definitely get a man in.”

He says, “Oh fine, let’s then.”

And she says, “I’ll call my dad.” GQ

Hugo Rifkind is a writer for the *Times*.

Illustration Ryan McAmis



GQ AGONY AUNT

GQ's mis-guidance counsellor **Victoria Coren Mitchell** on speaking in tongues, threesomes and Top Gear withdrawal

I've started seeing a very pretty Latvian girl. She has sun-coloured hair, endless legs and works in a delicatessen. It's been going on for six months. I'd like it to last at least six more. Do you think I should learn Latvian?

VCM: Not if you only want it to last another six months. Unfortunately, there are no massive fringe benefits to speaking Latvian. If Latvia were an emerging superpower, they wouldn't all be over here working in delicatessens.

(Is that racist? I hope it isn't racist. I come from immigrant stock myself. If the wet fish trade of 1890s London hadn't been so damned enticing, I'd be writing this in Russian.)

Anyway, when it comes to learning the lingo: meh. Or "*nav tâ vêrts*", as they say in Latvian. It would be a different story if you were planning to marry the girl. (And why aren't you? Nice hair, hot legs, discount hummus. She sounds great.) But if you really aren't, I shouldn't bother cracking out the Latvian primers. Lovely though it is to investigate a new language, this one won't be useful to you in future years. Is there any chance you could get a Chinese girlfriend? Much better.

I'm weirdly depressed about Jeremy Clarkson leaving *Top Gear*. It's the only programme I've ever seen regularly. I've been watching it for ten years and I don't know where the time has gone. I was 25 when I first got into it and I'm 35 now. Chris Evans doesn't excite me. What else can I watch instead?

VCM: Of course I could recommend you a programme. If *Top Gear* is the only one you've ever seen regularly, there's a wealth of TV history to choose from. Try *Chorlton And The Wheelies*, an equally sophisticated motoring show. Or *Are You Being Served?* starring Mollie Sugden, a performer who (you will soon discover) is eerily reminiscent of Jeremy Clarkson.

But this isn't about Clarkson, is it? It's about your lost youth. It's about those key ten years from 25 to 35. It's about a stranded generation. Your father, between the ages of 25 and 35, got married, bought a house and started a family. And what did you do? Watched *Top Gear*.

Your "weird depression" comes from waking up in your mid-thirties and realising you're waist-high in treacle, wading towards the grave. So I would say: don't worry about what to watch. Instead, change jobs – or simply impregnate someone and move to the countryside. You'll be so much happier.

(Or it really is about *Top Gear* in which case: get a box set and watch it all again from the beginning. Then re-read this message on your 45th birthday.)

I've known my best friend since school. We have a good balance as friends. He's better looking than me, but I'm cleverer than him. He's cooler than me, but I'm tougher than him. He's funnier than me, but I'm taller than him. He's a chef, working in quite a well-known restaurant (I won't say where) and we meet up late nights, after it closes, for food and booze. Problem is: I think he wants to sleep with my girlfriend. What should I do?

VCM: Oh, let him. He sounds terrific. You can hardly blame the girl if she has her head turned. From this salivating rundown of his good points, you sound rather in love with him yourself.

A person need only flick through the pages of PG Wodehouse to be reminded of the importance of having a chef in one's life. Bertie Wooster would risk anything for a taste of Anatole's special flavours. I sense you feel the same about your best mate. So, why rock the boat?

If you *really* cared about the girlfriend, you wouldn't be confused about what to do. So, assuming she's amenable to the suggestion, why not make room for a broader sort of friendship? I wish all three of you *bon appétit*.

I've just turned 60 years old, but because I've lost none of my thick auburn hair, I look increasingly feminine. What is to be done?

VCM: Have you considered shaving in a receding hairline? Alternatively, buy a string of pearls and go with it. GQ

SEND US *YOUR* LETTERS

For to-the-point answers to life's whys and wherefores, share your burning issues with *GQ*'s agony aunt at: **askvictoria@condenast.co.uk**

Illustration Magda Antoniuk

THE GRAFFSTAR ECLIPSE

ULTRA-SLIM AUTOMATIC, LIGHTWEIGHT TITANIUM



GRAFF

THE MOST FABULOUS JEWELS IN THE WORLD

WWW.GRAFFDIAMONDS.COM

NEW MOON RISING

THE NEW **C9 MOONPHASE**



Mankind has looked to the moon to tell the time for over 34,000 years and now, with the introduction of our in-house movement modification JJ04, we are proud to join this timeline. With continuous setting driven by the JJ04 moonphase complication, the transformation of the moon is accurate to the minute, with a tolerance of just 1 day in 128 years – and is revealed through a generous dial aperture in its stately and accurate passage across the skies.

CHR.WARD
LONDON

EXCLUSIVELY AVAILABLE AT **christopherward.co.uk**

MySTYLE

The son of GQ's Luxury Editor, young man about town **Freddie Foulkes** follows his own idiosyncratic path

PHOTOGRAPH BY **SIMON WEBB**



WISH LIST

Pocket square

"Both my father and I are fans of men's clubs in the West End of London; that classicism and the idea of gentry. It's an aspiration of mine."
£60. drakes.com

Rollneck

"I bought this from a vintage shop on Brick Lane called Hunky Dory. It was designed for fishermen and it's got pockets for their equipment."
From a selection. hunkydoryvintage.com



WISH LIST

Watch

"I'm not a watch expert, but I'm a stickler for classic looks and elegance. This 1967 edition looks very neat – and it's Cartier so you can't fault it."



WISH LIST

Shoes

"John Lobb dress pumps have always been a favourite of mine – a neat, classic and now almost rare element of formality."
£3,290. johnlobbltd.co.uk



WISH LIST

Scooter

"I'm a fan of the Sixties mod style. I actually think the original Vespa looks a lot nicer than the modern one."
Vintage Vespa GS 160.



Sunglasses

"These Italia Independent glasses were given to my father by the designer Lapo Elkann, and then my father gave them to me. They're very special because they have velvet around the frame."
£116. italiaindependent.com



WISH LIST

Trainers

"I don't actually like trainers and I don't own a pair, but I'm interested in them because they're comfortable, and I think they would look good with suit trousers. I like a modern look with a twist." *£75. store.nike.com*

Jacket

"This was my grandfather's; he wore it in the Fleet Air Arm. It probably dates from the Fifties. I get most of my jackets from charity shops such as Cancer Research."

Trousers

"I bought these navy-surplus trousers in a shop off Brick Lane. I'm a fan of the Thirties-style wide-leg fit, which is rare to see in modern suiting."



WISH LIST

Jacket

"My brother's got a very similar one in grey, but I prefer blue. It's a short-cut Fifties bomber jacket that looks neat with high trousers."
£495. hardyamies.com

Shoes

"My father gave me these old Loakes from the Eighties. Most of my shoes are vintage or hand-me-downs." GQ
@freddie_foulkes

Story Eleanor Halls **Photographs** Full Stop Photography; E Sauvage © Chanel
Grooming Alice Howlett using Chanel S 2016 and Chanel Body Excellence



Porsche recommends Mobil 1 and MICHELIN

If history is any indication, you're looking at the future of sports cars.

The new 911.
Ever ahead.

Discover more at porsche.co.uk/911.

Official fuel economy figures for the 911 Carrera S Coupé in mpg (l/100km): urban 23.2 – 28.0 (12.2 – 10.1), extra urban 42.8 – 44.1 (6.6 – 6.4), combined 32.5 – 36.7 (8.7 – 7.7). CO_2 emissions: 199 – 174 g/km. The mpg and CO_2 figures quoted are sourced from official EU-regulated tests, are provided for comparability purposes and may not reflect your actual driving experience.



PORSCHE



PureTech ENGINES

MOTION & EMOTION

PEUGEOT

EDITED BY **PAUL HENDERSON**

Fun in the sun: The new Audi R8 V10 at Portugal's Portimão circuit – the Plus version has a top speed of 205mph



A NATURAL HIGH

The new R8 V10 is a free-breathing monster that combines pioneering tech with a truly organic driving experience. **Jason Barlow** enjoys some sweet torque with the fastest road-going Audi ever

The Portimão circuit is a vertiginous jewel in the Algarve that comprehensively separates the men from the boys. Changes of elevation at high speed are always challenging, and there are a couple of corners here even the pros get wide-eyed and moist-palmed describing. Turns three and four are crucial to a fast lap and although you know exactly where and how the latter exits – over a blind crest – it still feels like a leap of faith every time.

Naturally, the right car helps promote the necessary self-belief in the driver. Car manufacturers can't resist showing off their new baby on a circuit, although it is generally a questionable by-product of corporate egotism. Road cars, even fast ones, just don't work on a track. Nor are they really meant to. Brakes and tyres are usually the first things to suffer, with a driver-talent deficit bringing up the rear.

So it's punchy of Audi to commandeer Portimão for the new R8's debut, and a reminder of what a game changer the original was. When it rocked up back in 2007, all sports-car swagger and swoopy Italianate styling, Audi was midway through its imperious domination of endurance racing (the overall tally is 13 wins out of 17 at the 24 Hours of Le Mans), but still didn't really do driver engagement in its road cars.

The R8 single-handedly rehabilitated Audi's street cred, and it is a bona fide supercar these days. The previous "entry-level" V8 has gone: the choice now is between two versions of the fabulous 5.2-litre V10, the gentler of which runs 532bhp, while the V10 Plus makes 602bhp at a thrilling 8,250rpm. That translates to a top speed of 205mph, and a 0-62mph time of 3.2 seconds, making it the fastest road-going Audi ever, not to mention one of the fastest anythings ever. Crucially, this engine is also normally aspirated, so it produces its power without recourse to turbocharging, the route pretty much everyone else has adopted in pursuit of power, lower emissions and fuel consumption. Turbocharging is also known as "forced" induction; in many cases, forced is the word. Cars that breathe naturally tend to feel more... natural.

Also history is the old car's manual gearbox, which is a sad state of affairs, but reflects the new orthodoxy. Ferrari hasn't made a car with a regular manual 'box for years, and the best dual-shift automatics – like the Audi's – make an almost irresistible case for self-shifters. *GQ* is still convinced that the trad manual is going to make a comeback in the future, and it already attracts a premium on certain used high-performance cars. You know where to stick your cash.

The Audi's seven-speed auto is harnessed to a clever quattro all-wheel drive system that uses an electronically actuated multi-plate clutch to send all that horsepower exclusively to the rear wheels in the right conditions, or to all four, and various other iterations. The chassis is a clever mix of mostly aluminium, with carbon fibre for the transmission tunnel and rear firewall. The rear suspension has a sophisticated multi-link setup, and the whole lot is similar to the considerably costlier Lamborghini Huracán, the Italian firebrand that has been under Audi's control for 13 years now. Overall, the new R8 is 40 per cent stiffer while being 15 per cent lighter. It also shares half of its componentry with its endurance-racing iteration; no longer a spin-off, road and race versions were co-developed.

Like its thrilling little TT brother, the visual overhaul cuts deeper than it first appears. Having set such an exciting template with both cars, revolution is more or less impossible, but the new R8's face is more aggressive, the various air intakes and vents on the front and side visually more powerful as well as being functional, with the head and tail-lights now both doing a job beyond mere illumination.

But it is how the new R8 drives, on the track or the surrounding roads, that is really mind-blowing. The powertrain is immense, each flick of the gearshift paddles dropping you deeper and seamlessly into a seemingly bottomless well of power and torque. Its balance at high speed, and the amount of grip it generates, is eye-popping. Settling into a steady motorway speed gives you time to play with the "virtual cockpit", which uses Nvidia processing firepower to perform 8.5 billion calculations per second and provides the driver with a real-time sat nav display of mind-blowing clarity, a colour-coded rev counter, and awesome multimedia functionality.

It takes some acclimatisation, as do the various chassis and performance modes you can select. Choosing the most fun ramps everything up to a pleasingly hard-core level, and if you ditch the electronic handling prophylactics, the R8 is a proper hooligan. In everyday mode, the quattro safety net is as impressively unobtrusive as ever.

Perhaps counterintuitively, it's the R8's everydayness that most impresses. For this sort of money, you would rightly expect a special-occasion sort of car, for when the mood takes you and the time is right. The R8 is equally adept at whispering sweet nothings in your ear as it is at knowing when to shut up. It's a cunning combination.

NEED *TO KNOW*

To separate the V10 Plus from the standard V10, Audi gave the full-fat model some carbon-fibre accessories: a fixed rear wing, door mirrors and side blades. And carbon-ceramic brakes, of course.

ENGINE
V10, 5,204cc, 602bhp

PERFORMANCE
Top speed, 205mph; 0-62mph in 3.2 seconds

PRICE
£134,500

ECONOMY
23mpg

CONTACT
audi.co.uk



The next generation (clockwise from top): Two Audi R8 V10s at Portimão; laser headlights; the R8's interior, which boasts an array of multimedia options; the 'virtual cockpit' and sat nav



Spoiler alert: The new Audi R8 is 40 per cent stiffer but 15 per cent lighter than the original



Each flick of the gearshift paddles drops you deeper into a seemingly bottomless well of power and torque



TWINGO'S REAR OF THE YEAR

Quatre-vingt-dix-neuf horsepower won't stir the loins of the average car enthusiast. Nor will the appellation "French city car". But after living with one for four months, we were surprised to discover that there is such a thing as an exciting small, economical hatchback. Just as long as it's got a Renault badge on one side of the boot. And a Twingo badge on the other.

Firstly, there's the Twingo (*below*) engine. As well as producing **just 99bhp**, it's in the boot. Or rather, under it. This isn't a flash of Gallic defiance, but a clever means to wring as much space out of as little a car as possible – by removing the power plant (in this case a **three-cylinder turbocharged** unit) from its usual home, its nose can be cut shorter, which means the wheels can be pushed further into each corner, expanding floor space in the cabin.

To stop it nibbling into the stowage space too much, the engine has been tilted 49 degrees, which drops the centre of gravity while also making room for indulgent trips to Ikea. And seeing as it was already astern, Renault decided that it may as well power the nearest set of wheels, which happen to be the ones at the back, thus creating a **rear-engined**, rear-wheel-drive car with a lot of the mass slung close to the ground. A bit like a Porsche 911. A bit...

It can certainly **out-manoeuvre a 911**. You only need 8.6 metres for a complete volte-face, which is only matched by a London Taxi, and the considerably less interesting (and more expensive) Toyota iQ.

Then you've got the personalisation options. Colours and textures are as adjustable as a Rubik's cube and range from home counties vicarage to the dazzling flashes you see after looking at the sun. The exceptionally tall may run out of places to put their legs in the back seats, but at least they'll have something nice to look at.

Which is emblematic of the rest of the car. Yes, there are a few comfort trespasses here and there, but the bright and unique moments the Twingo delivers will genuinely make you smile regardless of whether you're used to Fiats or Ferraris. **Matt Jones** GQ

From £9,495. renault.co.uk





VAUXHALL ADAM *Every one's an original*

Official Government Test Environmental Data. Fuel consumption figures mpg (litres/100km) and CO_2 emissions (g/km). ADAM S 1.4i 150PS Turbo:

Car shown is ADAM S 1.4i 150PS Turbo in I'll be Black with Red n Roll roof colour pack and Morrocana Recaro seats.



Design your very own unique ADAM from a palette of 19 body colours, 7 roof and mirror colours and 25 alloy wheels. There's no end of combinations of exterior and interior accessories and trims, and hi-tech gizmos galore. **Go create at Vauxhall.co.uk/ADAM**

VAUXHALL

Urban: 37.2 (7.6), Extra-urban: 57.6 (4.9), Combined: 47.9 (5.9). CO_2 emissions: 139g/km.



BREITLING COLT CHRONOGRAPH QUARTZ MEN'S WATCH IN STAINLESS-STEEL - A7338811/BD43 152S

Combining style and performance, Breitling is one of the original and most specialist pioneers of the wristwatch chronograph



THE WATCH GALLERY.

CURATORS OF THE WORLD'S MOST EXQUISITE WATCHES

Investing in a luxury watch can often seem as complicated as the micro-mechanics ticking away inside it. The Watch Gallery and its finely tuned team of online experts allow it to be an effortless experience. Here is a retailer that has assembled an enviable collection of luxury brands whilst remaining focused on the models that matter. The website embraces the brand's entire knowledge base with a live-chat function, meaning you can liaise directly with an expert, to help guide you through your purchase. For more information and to view the full product portfolio, visit **www.thewatchgallery.com**



THE WATCH GALLERY.

INSTORE. ONLINE. MOBILE
WWW.THEWATCHGALLERY.COM

©2015 movado group, inc.

NEW 1881 AUTOMATIC™
A MODERN TRIBUTE TO THE
YEAR MOVADO WAS FOUNDED.
FINE SWISS MOVEMENT.
MOVADO.COM

AVAILABLE AT ERNEST JONES



SINCE IT WAS FOUNDED IN SWITZERLAND IN 1881, MOVADO HAS EARNED MORE THAN 100 PATENTS AND 200 INTERNATIONAL AWARDS FOR ARTISTRY AND INNOVATION IN WATCH DESIGN AND TIME TECHNOLOGY. THIS RICH HERITAGE OF INNOVATION CONTINUES TO DEFINE THE MOVADO BRAND AND TO DISTINGUISH ITS LATEST WATCH DESIGNS, CELEBRATED FOR THEIR CLEAN, MODERN AESTHETIC.

MOVADO

SWISS HERITAGE | MODERN DESIGN



On point on the piste: GQ's Jonathan Heaf – still sharp in Moncler at 2,482 metres in Verbier, Switzerland

Jacket, £1,415. Trousers, £555. Gloves, £300. All by **Moncler Grenoble**. moncler.com

DRESSED TO CHILL

GQ's Jonathan Heaf heads to Verbier, Switzerland, to slope-test the much-coveted new **Moncler** ski range

EDITED BY **BILL PRINCE**

REMEMBER when snowboarding used to be cool? It was a long time ago. A time when Robbie Williams was still feuding with the Gallagher brothers on stage at the Brits. A time when your McQueen bumster jeans were as baggy as an open parachute. A time when the idea of "swiping right" to get a date seemed, frankly, gobbledegook.

Snowboarding was invented for the young. And by "young", I mean teenagers. Or men with a sort of style >


EST. 1973
Timberland
BEST THEN. BETTER NOW.
MADE FOR THE MODERN TRAIL
BLACK FOREST COLLECTION F/W 2015
www.timberlandonline.co.uk/en/black-forest
Timberland and the tree logo are trademarks of TBL Licensing LLC. © 2015 TBL Licensing LLC. All rights reserved.



Peak chic: The Wow Suite's lounge area at The W Hotel, Verbier, Switzerland

dyslexia. In 2015, seeing a man over the age of, say, 25 carving into deep powder down the slopes of Alpe d'Huez on a snowboard while wearing pink camo salopettes is a sight one won't easily forget. One feels sympathy. Mainly for his wife.

Nowadays, any man who wants to be taken seriously on the piste (and back at the *Glühwein* bar) needs to ski. Moncler is largely to blame for skiing's evergreen ice-cold sense of desirability and cool. Moncler, founded in Monestier-de-Clermont, France, has been keeping "alpinistas" stylish (and warm) since the early Fifties and for a long time has had an enviable versatility, one that pleases black-run speed demons and Negroni-sinking urbanites alike.

Before I had arrived in **Verbier** to spend a couple of days putting items from the label's autumn/winter 2015-16 range through their paces (or should that be pistes?), I had coveted a Moncler quilted jacket. Not to ski in, you understand, but purely with a hankering for decent upper-body silhouette during the winter months. If ever there's a sign that a ski brand is doing something right, it's seeing one of its jackets going off piste down a city street on the trendy shoulders of a smiling aesthete. Warm *and* stylish? The stuff menswear dreams are made on.

I arrive in Verbier amid a lull; that brief pause that exists between the last run of the day (around 5pm) and the first shot of schnapps (5.03pm). Verbier, despite the loafer creep of Russian money into the resorts of Europe, still feels youthful and sporty, with a focus on what happens on the mountain rather than whether or not your hotel has a Michelin-starred restaurant. Checking into the new **W Hotel** (*wverbier.com*) – itself like a child's impression of a James Bond ski chalet; all fire, glass and fur throws – I grab my Persols and head into frosty bright white.

Our first port of call, thankfully, is the Moncler boutique, and it's the Grenoble range – the collection designed specifically with skiing in mind rather than stylish city dwelling – we're interested in. What's on offer is sport apparel gone hyper-luxe – clothing that is high performance at high altitudes. Silhouettes are narrow yet unrestricted while technical, waterproofed fabrics come quilted, patterned and down-filled.

Hoods are lined with Mongolian fur, sheepskin flannel adds thickness and protection, while wool and knitwear items come adorned with more-subtle-than-they-sound Norwegian motifs. I opt for a nocturnal blue *duvet neuf* down-filled jacket with large hood and metallic-grey technical inner. Leaving the store in search of the best raclette Verbier has to offer – **Le Caveau** (*caveauverbier.ch*) is tough to beat for hot melted cheese off a wheel – what strikes me is how light the jacket feels. As a soft city dweller underneath all my bravado, I worry about being cold on the mountain the following day.

Green jacket, £1,905, Blue jacket, £900. Both by **Moncler**. moncler.com





British Airways flies from Heathrow to **Geneva** from £89 each way. *ba.com*

Once on the slopes, of course, all my fears about wind-chill are disbanded. As the lift takes my instructor and me up to Les Ruinettes at 2,200 metres – our skis sharpened, our minds less so from that last glass of 17-year-old single malt ordered at 1am – my jacket works hard to keep me together so I can concentrate on bending the knees and shifting my weight.

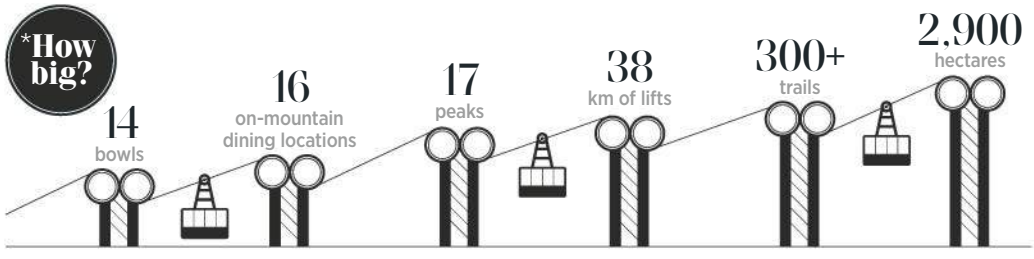
Moncler partners with the Ski School St Moritz, the first and largest school in Switzerland. My instructor – British, ex-special forces, who works as a pirate-blasting mercenary on freighters in the Indian ocean out of season – uses a combination of patience, expert knowledge and the promise of a hot toddy within half an hour to ease my body back onto the slopes.

And guess what? Despite it being nearly 20 years since going down the mountain on pair of skis – OK, I'll admit it, I was a snowboarder in a previous, less sartorially adept life – before long my instructor and I are laughing in the face of red runs and scoffing when confronted with sheer ice-sheets. Of course, my teacher blames my excellent fitness levels and my natural finesse on skis. We all know the real reason I triumph: the Moncler jacket. I'm hoping for similarly elegant results while wearing it around Mayfair this winter. *moncler.com*



GO BIG AND GO HOME

A new, high-speed gondola now links the ski runs of Utah's **Park City** and **Canyons**, creating the US's largest ski resort*. And to entice enthusiasts further, Vail Resorts' new Epic Pass – unlimited access with no blackouts to eleven resorts – offers five days' skiing in Verbier or Les 3 Vallées in France (conditions apply). *Epic Pass, £520. vail.com*





First resort: Relax in Topnotch's Roost Bar; the welcoming lodge entrance and the hotel's solarium (below)

HOTEL *OF THE MONTH*





The height of luxury: Topnotch's fire pit overlooks Mount Mansfield; one of its two outdoor pools with mountain views (above)

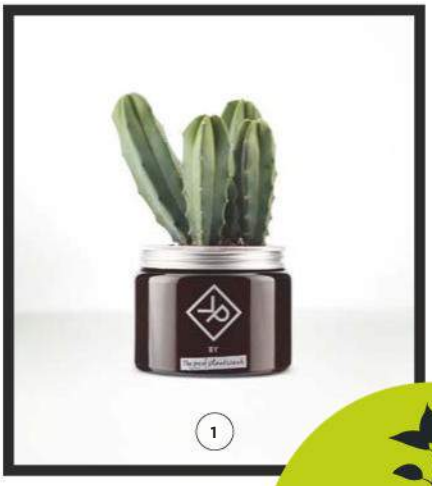




THESE days, we choose our hotel rooms like we order our coffee. And in the case of the Topnotch Resort in Vermont, the beautiful state that borders New York and New Hampshire, your skinny mocha flat white double-shot triple bypass is room 323, the third-floor mini suite with the vaulted ceiling, the slatted blinds and the verdant view. While staying at the Topnotch – which has a kind of East Coast Calistoga vibe – you should check out the local town Stowe, too, which has a great selection of bars and restaurants – including Plate – whose staff all seem to subscribe to the "Yes, we are actually delighted to see some paying customers" school of service. If you want to be charmed into thinking that you never want to go anywhere on holiday other than North America, then Stowe is as good a place to start as any. And while the area is famous for its exhaustive fascination with independently produced ales, frankly there are few better places to spend the summer in Vermont than sipping a Corona on the Topnotch terrace. GQ

Topnotch Resort in Stowe, Vermont, is a member of the Preferred Hotels & Resorts LVX Collection. Rates start from £115 in November. topnotchresort.com, preferredhotels.com

Virgin Atlantic flies from Heathrow to **Burlington** via Atlanta or Detroit from £741.26 per person. *virginatlantic.com*



1



2



3



5

THEJOYOFPLANTS.CO.UK
EVENT
Wednesday
18 November
6.30-9pm



4

POWER PLANTS

The benefits of plants are as well-documented as they are undeniable. In the fight against mundanity, **thejoyofplants.co.uk** will help any habitat blossom

In case you hadn't heard, plants are now ready to be considered as man's best friend. Each offers a welcome injection of nature's greenery into otherwise mundane spaces, and any addition can offer a myriad of benefits to its surroundings.

According to thejoyofplants.co.uk, which helps to spread this message, men tend to favour plants with a back story, as well as the sturdier and rarer varieties. Here, *GQ* showcases a covetable line up of plants, each with unique attributes.

Firstly, the prickly Myrtillocactus **(1)** is a must for anyone not yet ready for floral flamboyance, as it's a smaller – but just as desirable – plant. After all, in its native Mexico, some varieties are used to make several psychedelic concoctions.

The Coffea arabica **(2)** – as you may have guessed from its name – is the parent of all espresso and offers a calming effect on its surroundings. For a walk on the carnivorous side, graduate to the Sarracenia leucophylla **(3)** and ensure that any unwanted flies (the least favourable of house guests) are seen to for good.

Next, the Ficus pumila **(4)** combats that all-too-familiar stale air odour from "sick building syndrome", eliminating stuffy air and subsequently making you all the better for it. Lastly, the small Agave **(5)** blooms into an enormous flower which will eventually lead to its demise, making the single blooming the pinnacle of its life's work. Consider yourself informed.

thejoyofplants.co.uk

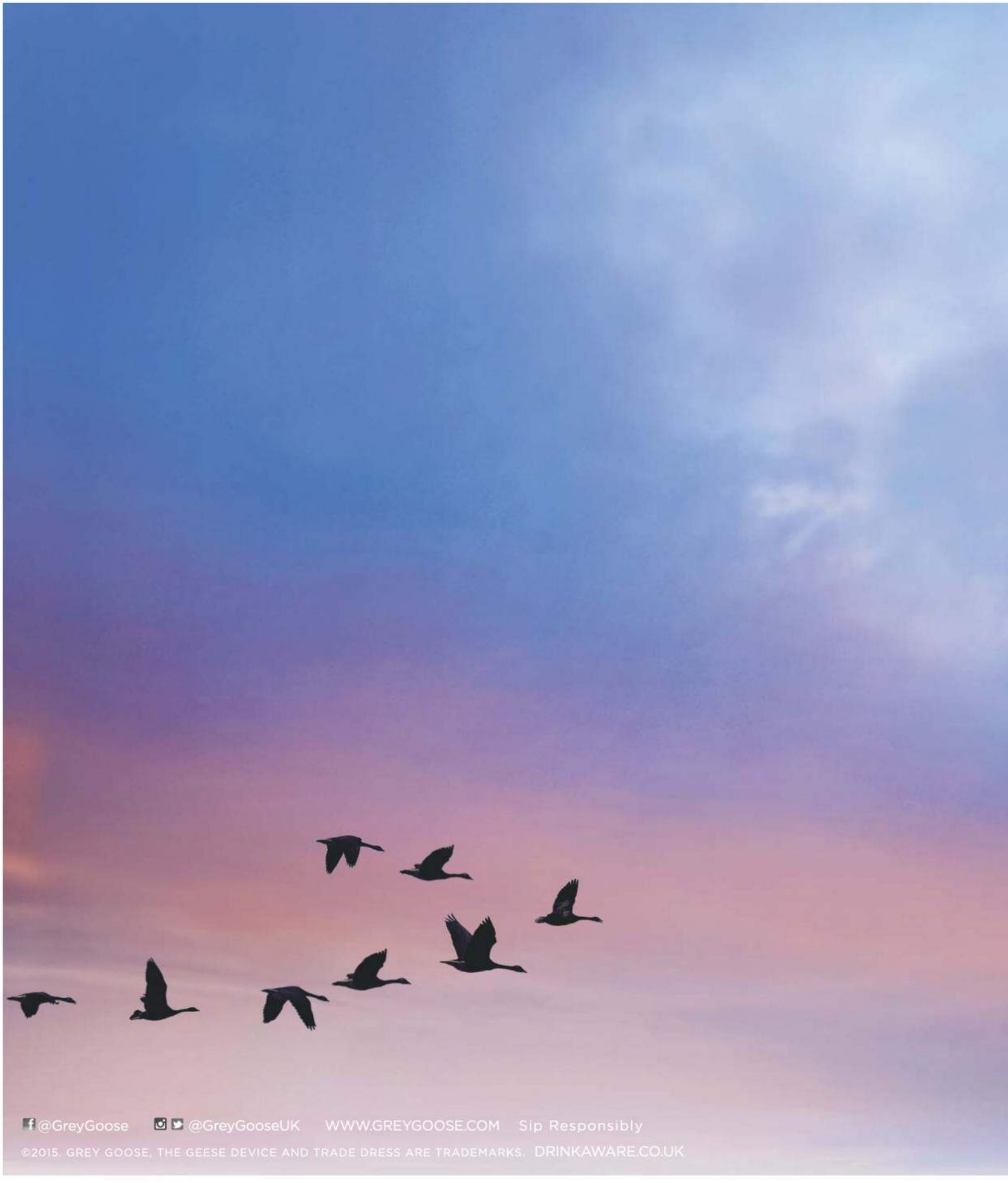
MAKING THE CUT

With a mission to make your home irresistible, ***GQ* readers** are **invited** exclusively to **Sharps Barbers** on **Windmill Street, London W1** for craft beers from **Brooklyn Brewery**, grooming treatments and expert advice from thejoyofplantsco.uk. The best bit? It's all **free**, although tickets are limited.

Wednesday
18 November
6.30-9pm

RSVP editorial@thejoyofplants.co.uk

1 Myrtillocactus
2 Coffea arabica
3 Sarracenia leucophylla
4 Ficus pumila
5 Agave
For more information, visit thejoyofplants.co.uk


@GreyGoose
@GreyGooseUK
WWW.GREYGOOSE.COM
Sip Responsibly
©2015. GREY GOOSE, THE GEESE DEVICE AND TRADE DRESS ARE TRADEMARKS.
DRINKAWARE.CO.UK

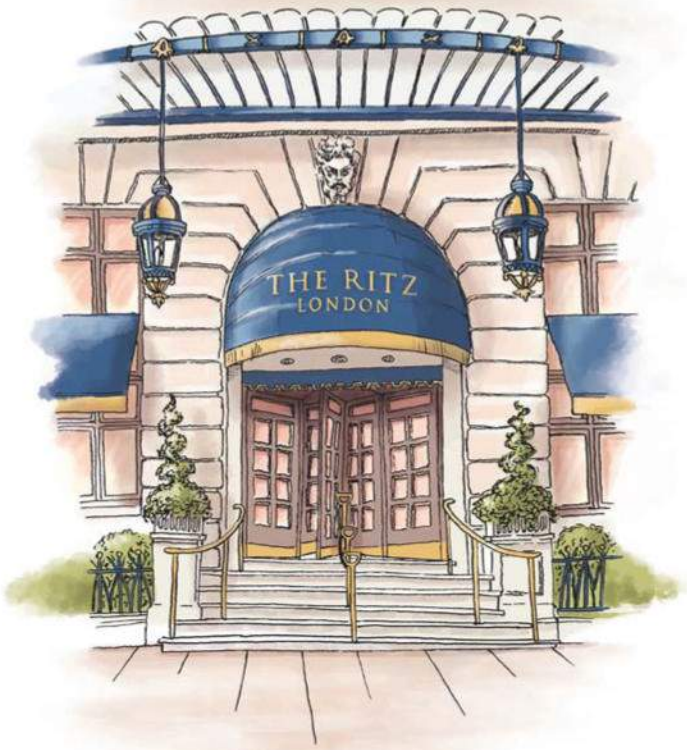
FLY BEYOND

MADE WITH JUST TWO INGREDIENTS AND ONE AMBITION. TO MAKE THE WORLD'S BEST TASTING VODKA.

All we've added to France's finest wheat and spring water is the vision of our creator and cellar master, François Thibault.



GREY GOOSE®
WORLD'S BEST TASTING VODKA



Chosen by
The Ritz London.

THE ULTIMATE
CUVÉE ROSÉ

CHAMPAGNE
Laurent-Perrier
MAISON FONDÉE
1812

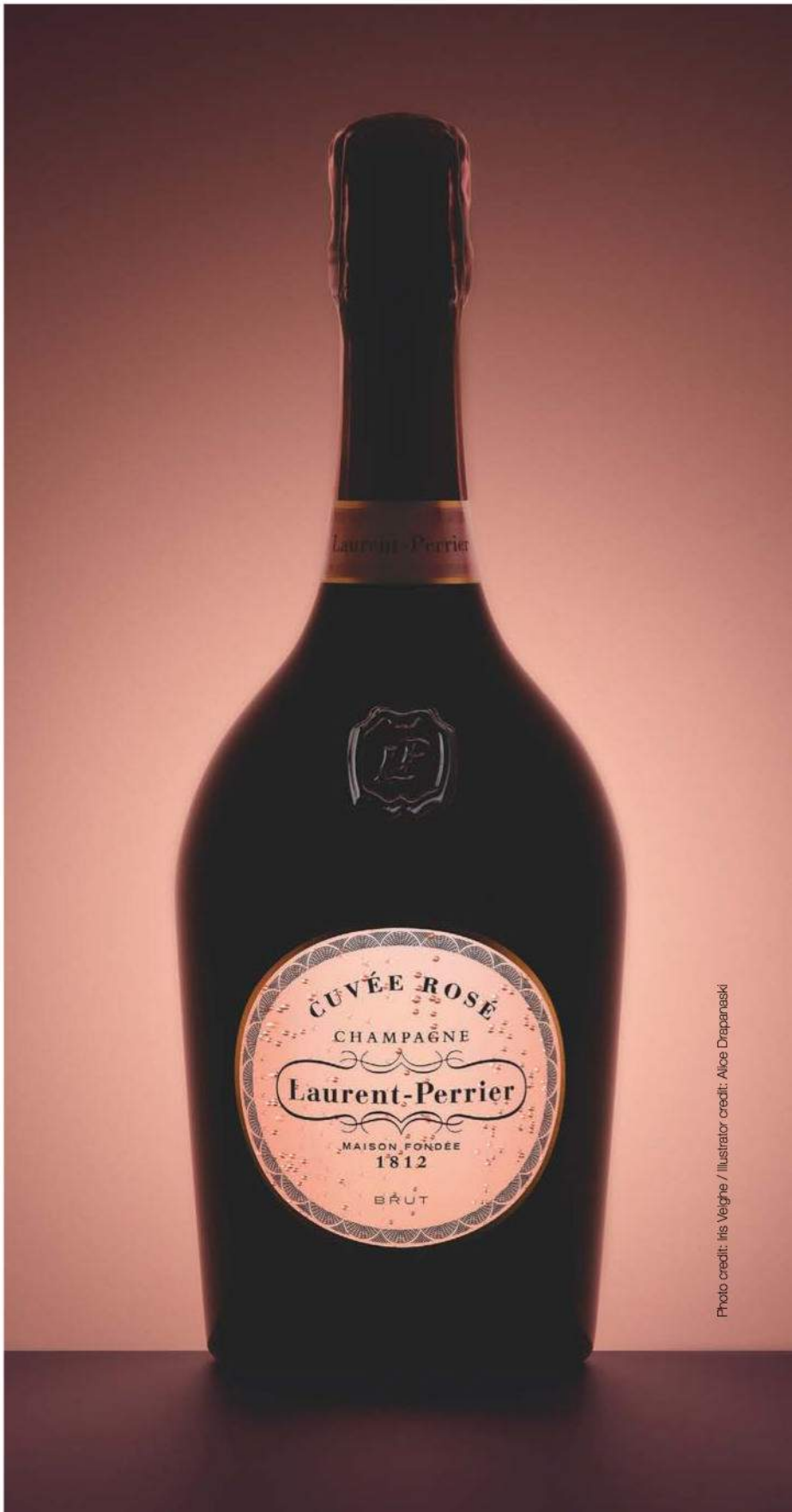


Photo credit: Iris Velghe / Illustrator credit: Alice Draperaeski



KILCHOMAN MACHIR BAY £40

"No-age-statement [where the number of years it's been in the barrel is omitted from the label] whiskies are very much a trend." *Lismore footed tasting tumbler by Waterford, £65 for two*

REDBREAST 21 YEAR OLD £150

"An Irish whiskey, this has a sweet aroma that comes from unmalted barley – the fruitiness really comes out in a flared glass." *Lismore flared sipping tumbler by Waterford, £65 for two*

HIGH WEST £42

"Bourbons and ryes are really making a comeback and rye in particular has become very popular in Old-Fashioneds." *Lismore straight-sided tumbler by Waterford, £65 for two*

NIKKA FROM THE BARREL £39

"From the second-oldest distillery in Japan, this 51.4 per cent blend is a big whisky." *Lismore rounded tumbler by Waterford, £65 for two. waterford.co.uk*

Mark Russell

A glass act

Aside from Gigi Hadid, perhaps, there is no finer fireside companion during the longer nights than a glass of whisky. *GQ* asked Martin Simpson, owner of London's oldest whisky bar, Milroy's, to give us the measure of the latest tipples and trends.

Whiskies from Milroy's of Soho, 3 Greek Street, London W1. 020 7734 2277, milroys.co.uk

Photograph Mitch Payne



Eden mess: Paradise Garage's apricot tart; the restaurant under the arches in Bethnal Green; grilled sweet corn and hemp seed (inset)



THE RESTAURANT

Paradise Garage

The team behind The Dairy and The Manor bring a slice of heaven to east London

EVER come across the Brooklyn Bar Menu Generator? It's a website that, at the click of a button, assembles foodie clichés into all-lower-case parody menus, sending up the type of establishment that probably refers to itself as a "tasting room". The kind of place, the site suggests, that might be named "The College" or "Patchen and Merit"; that might serve courses such as "artisanal gravlax jam", "turned seaweed and acorn", or simply "salt"; the kind, in fact, that might look a lot like Paradise Garage.

This new east London opening from the team behind The Dairy and The Manor – two critically lauded dining spots in Clapham, south London – leaves no trope un-embraced. Sharing plates presented on mismatched china? Check. A menu replete with offal, roots and shoots? Check. Bread as a course in itself? Check, check, check. There's a reason restaurants like this are so deserving of satire: they easily go wrong. The cult of the ingredient – allowing the raw materials to speak for themselves – finds its high priests in such kitchens, which entails a giant risk. When the cooking has nothing to hide behind, anything short of masterful seems bland. Fortunately for Paradise Garage's future, head chef Simon Goodrow and chef director Robin Gill are masters.

Some dishes were so pared back that the punches they packed should have been impossible. The pieces of lamb heart, for instance, which came with fennel kimchi and black pepper, were like fragile slices of perfectly finished steak; the red gurnard, a fish that often just tastes of the sea, had such depth that you want to throw a party for it. Sure, there were some missteps. We wished we could detect more whisky in the smoked whisky butter, for instance, and – actually – Paradise Garage's large, bright, under-the-arches location is not as soulful as the intimate confines of The Dairy. But it is a splendid demonstration of how, in the right hands, this type of cooking can sing. **Charlie Burton**

● **254 Paradise Row, Bethnal Green, London E2. paradise254.com**

Feast in the east: Three more east London openings



1 **Lobster Bar** Ignore the name: fillet steak and fish cakes are also on the menu. *Unit 2, 205 Richmond Road, E8. lobsterbar.co.uk*



2 **Rok** A smokehouse (and pickle room) in the Nordic tradition. *26 Curtain Road, EC2. roklondon.com*



3 **Poco Tapas** A Bristol favourite opens an outpost in the big smoke. *129A Prichards Road, E2. eatpoco.com*

• SMALL BITES •

Where GQ has been eating this month...



LURRA

A little corner of Marylebone has become Basque country with the arrival of Donostia sister-restaurant Lurra.

STANDOUT DISH

14-year "Galician Blond" prime rib

9 Seymour Place, London W1. 020 7724 4545, lurra.co.uk



LITTLE BAR

Owned by a former *Independent* food editor, this Tooting craft beer/cocktail bar is so affable you'll always stay for another.

STANDOUT DRINK

The Brooklyn (rye whiskey, Cinzano, Picon Bière and maraschino)

145 Mitcham Road, London SW17. 020 8672 7317, littlebarsw17.wordpress.com



OLDROYD

Former chef director of the Polpo Group Tom Oldroyd goes solo with his small-plates (and small-venue) take on European cuisine.

STANDOUT DISH

Smoked pork belly and pea croquettas with truffle mayo

344 Upper Street, London N1, 020 8617 9010. oldroydlondon.com

THE HOTEL

The Zetter Townhouse, Marylebone

The second boutique townhouse from indie hotel and restaurant collective the Zetter Group arrives in the London hipstrict of Portman Village

Hold on. "Hipstrict"?
Yes, as in hipster district. The first Zetter Townhouse opened in the original hipstrict of Clerkenwell back in 2011. The new one in Marylebone is hoping to pick up some of the heat generated by the nearby Chiltern Firehouse.

So whose house is it?
Well, it was once owned by eccentric English writer Edward Lear, but now has been designed to express the persona of fictional rake and hedonistic traveller Wicked Uncle Seymour. Think rooms with eclectic grand furniture, plush rugs, classic paintings, European trinkets and knick-knacks galore.

Sounds a bit "gothic theme-pub"...
Not really. It's been styled by Russell Sage (York & Albany, Petrus, pretty much all Jason Atherton's places) so he knows his stuff, and this delivers loads of idiosyncratic decadence and personality without ever falling into parody. But if you want a drink, the rooms are stocked with pre-mixed cocktails, or you can while away a few hours in ground floor bar Seymour's Parlour.

What are we drinking?
Everything is good. The bar menu was designed by mixology master Tony Conigliaro, but we recommend The Rake (gin, Powdered Notes & Black Spots) and the Valais Fizz (vodka, lime and fir essence). As nightcaps go, you will struggle to find much better.

How's the restaurant?
Ah, good question. There isn't one. You can order some very tasty Bruno Loubet-designed snacks (various potted pleasures, supper bowls of fish pie or lamb stew, and charcuterie) in the Parlour, but it's not quite the same. Ask manager Gabor Kiszler nicely, and he can probably help with getting you a reservation (or even a delivery) from their friendly neighbourhood pasta-man Giorgio at Locanda Locatelli.



Delicious. And what is the tastiest room?
There are 24 to choose from and *GQ* stayed in Number 16, which is fast becoming a hotel favourite. Four-poster bed, writing desk, stained-glass detailing, tick, tick, tick. However, the top-floor apartment, complete with roof terrace and outdoor roll-top tub, may be the ultimate in esoteric elegance. **PH**

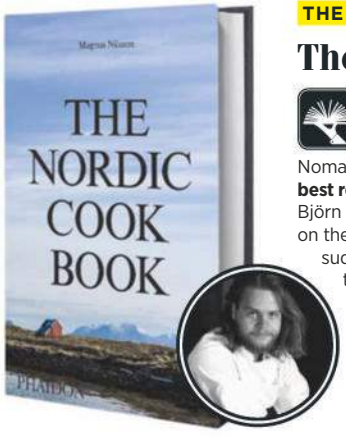
● **Rooms from £258 per night. 28-30 Seymour Street, London W1. 020 7324 4544, zettertownhouse.com/marylebone**



Lear's lair (from left): The Zetter Townhouse's Lear's Loft; the door of a loft apartment; The Rake cocktail; the roof-top bath

THE BOOK

The Nordic Cookbook *by Magnus Nilsson*



For a while, Scandi-cuisine was all the rage. René Redzepi's Noma replaced El Bulli as the **best restaurant in the world**, Björn Frantzén put Stockholm on the culinary map, and suddenly the idea of travelling for a day into the **Swedish tundra** to forage for mossy lichen and freshly caught lamprey seemed like the best idea in the world. Tastes change and fashions fade, of course, but, for native Nordic chefs, life goes on – and according to author (and **Faviken head chef**) Magnus Nilsson, whatever you think you know about Scandinavian cooking is just the tip of the Icelandic iceberg.

"This book tells the story of a big and diverse universe of food filtered through my way of looking at things," he says of his *Nordic Cookbook*. In simple terms, this is perhaps the best compendium of recipes from the **Viking countries**, some dating back as far as the 18th century, ever written. In fact, there is a remarkable depth and breadth to the subject, with beautifully photographed landscapes, plates and ingredients, detailed descriptions of the unique produce and even **historical explanations** of the origins of many dishes. By word of warning, this is very much a **courses for Norses** collection and we're not sure if you have a reliable puffin, guillemot, seal or pilot whale supplier. But this book will definitely have you pining for the fjords – if not necessarily for all the ingredients. **PH**

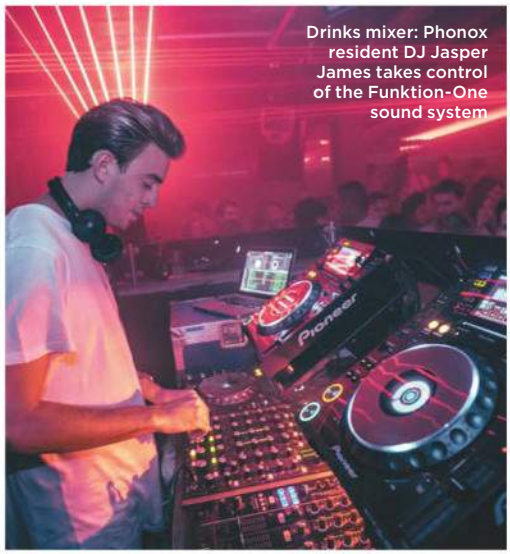
The Nordic Cookbook by Magnus Nilsson (Phaidon Press, £30) is out now.

THE CLUB

Phonox

As club culture shrinks, plenty of venues are resorting to gimmicks (kitsch stage acts, ridiculous drinks). Phonox, in London's Brixton, however, just does the essentials at an extraordinarily high level. And it's a triumph

What's the vibe?
An upscale rave. The Funktion-One sound system is thumpingly powerful yet crystal clear, the lighting rig looks seriously expensive and the sleek room is packed with 500 good-looking people. Throw in a specialist music policy and what else do you want?
Well, how about a separate bar room?
They've got one of those, too (it's in the basement).
Specialist music policy – how so?
The club focuses exclusively on underground records. The only resident is 24-year-old rising star Jasper James, who plays house and techno on Saturdays alongside his unannounced guests. Friday nights are kept for top names such as Julio Bashmore, Gilles Peterson and Matthew Dear.


Drinks mixer: Phonox resident DJ Jasper James takes control of the Funktion-One sound system

The venue seems familiar...
It's the old Plan B site, though its new owner, Andy Peyton, has had it thoroughly refurbished top to bottom – Peyton being the man behind The Nest and XOYO, arguably the best clubs in London. It all makes you wonder: why aren't other owners following his lead? **Charlie Burton**

● **6pm–4am, Wednesday–Saturday (club starts at 10pm). Free entry before 9pm, £5 tickets in advance, £10 on the door. 418 Brixton Road, London SW9. phonox.co.uk**

THE ROUNDUP

Star power: Three newly awarded Michelin stars




John's House
139 Loughborough Road, Mountsorrel
johnshouse.co.uk

The setup: Leicestershire's only Michelin-starred restaurant is run by chef John Duffin (he has worked with Claude Bosi, Marcus Wareing and Simon Rogan) who produces outstanding seasonal food from family farm to restaurant plate.
Eat this: Start with salt-baked and pickled beetroot with ox tongue, then a main of hogget cooked in toasted hay from the two-course dinner menu (*£42*).
Drink that: You can't go wrong with the Chateauneuf du Pape (*£35*).




Eipic
28-40 Howard Street, Belfast
michaeldeane.co.uk

The setup: Northern Ireland's longest reigning Michelin-starred chef, Michael Deane, has added another celestial accolade to his name with Eipic (pronounced "epic"). This fine-dining restaurant has been open less than two years, but is already one of the best in Belfast.
Eat this: Go all in and try head chef Danni Barry's six-course tasting menu (*£60*).
Drink that: A New Zealand Forrest Pinot Noir 2012 from Marlborough (*£37.50*).




The Cellar Restaurant
24 East Green, Anstruther, Fife
thecellaranstruther.co.uk

The setup: Housed in a 17th-century building that has served as a smokehouse, a barrel builders and a store for fishing gear, today The Cellar is home to local chef Billy Boyter, who has turned it into one of Scotland's fine-dining destinations.
Eat this: The tasting menu changes regularly, but highlights of the £42 set dinner include East Neuk crab, and glazed duck breast with Parmesan and nectarine.
Drink that: Try a bottle of the 2013 Gavi di Gavi (*£35*).

Cocktail lessons at The Connaught

GQ's Bar Of The Year, The Connaught, is running drinks-making classes with mixology director Agostino Perrone. Here's a flavour...

1

Make slow-melting ice cubes
Put the mould in a polystyrene container, uncovered, so it is not in contact with the freezer. This way the water freezes evenly.

2

Throw like a pro
Put your ingredients in the larger half of a Boston shaker and place the strainer, coils outward, on top. Gradually pour the liquid into the other vessel. Tip with your wrist, maintaining a constant height, while moving the smaller container towards your hip. Repeat.

3

Learn the Pearendipity

Ingredients (serves 6)
- 40ml Havana Club 7-Year rum
- 20ml lime sherbet*
- 20ml fresh pear juice
- 50ml champagne
- Sprig of fresh mint

*Mix the peel of 12 limes with 200g caster sugar; rest for 30 minutes. Add 600ml lime juice, leave for 30 minutes, strain and bottle.

Method
- Shake all ingredients apart from the champagne and double strain into a highball glass over ice. Add champagne, stir slightly and garnish with a mint spring.

Classes are on the last Saturday of every month, £150 per person. Carlos Place, London W1. 020 7499 7070, the-connaught.co.uk





©2015 FA Fragrances Co. John Varvatos is a registered trademark of John Varvatos Apparel Corp.

Exclusive to Selfridges

SELFRIDGES&Co

selfridges.com



King of the Brill (from left): The Pointer's pork belly, fresh from its farm; bread and beef-dripping butter

THE PUB

The Pointer, Brill

This farm-to-table pub in Aylesbury Vale has an on-site butcher's and a new look as fresh as its produce

THE term "gastropub" has become so ubiquitous in both town and country that it fills one with fear, dread and often loathing. But not so at The Pointer in the elevated Neolithic settlement of Brill (a combination of the Brythonic "breg" and Anglo Saxon "hyll", both meaning hill) in Aylesbury Vale, Buckinghamshire, with its no-nonsense dining philosophy.

The premises have recently undergone a determinedly detailed restoration. One outbuilding has been rebuilt brick by brick and now houses the Pointer-owned butcher's, so if you like what you eat in the pub, butcher Jon Wilkins can provide you with the raw materials to take home. Inside, the walls are adorned with whimsical signage and animal portraits by Robert James Clarke, an artist who has also produced canine commissions for the likes of Kate Moss, Alan Carr and Meatloaf.

This farm-to-table philosophy is delivered straight from Pointer owners David and Fiona Howden's 160-acre estate – with their vast kitchen gardens feeding the menu with more than 70 organic ingredients and the estate's livestock so fresh to the plate that you may well have driven past it on the way in. From a starter of potted rare-breed middle white pork (served alongside slivers of crispy pig ear, mustard and toast) to a seriously good longhorn sirloin, this is fine British produce at its best. Along with future plans for accommodation, The Pointer is also aiming to provide tours of the farm estate for the more inquisitive diner.

Ingredients throughout the dishes (violet artichokes, candy beetroot and zebra tomatoes to a trout cured in gin botanicals and pigeon breast with cardamom and port sauce) are imaginatively presented by chef Mini Patel (who trained under Marco Pierre White and Gordon Ramsay) and are undoubtedly enhanced by knowing that the provenance of the majority of your plated (and potted) food is from just down the winding lane. **Warren Jackson**

● **27 Church Street, Brill, Buckinghamshire HP18 9RT. 01844 238339, thepointeratbrill.co.uk**



THE BOTTLE

MCIII

MOËT & Chandon has something to celebrate: the release of a new ultra-prestige vintage cuvée that has been in development for 15 years. Creating a trifecta of flavour, the MCIII is a complex blend of grapes and ageing processes that rewrites the champagne rule book. Combining Pinot Noir and Chardonnay aged in stainless-steel vats, plus two different blends of Grand Vintage wines (oak-matured from 1998, 2000 and 2002) and bottled champagnes (from 1993, 1998 and 1999), the result is a sophisticated, fine-bubbled wine that makes a unique style statement. **PH**

£330. moet.com



THE BAR

Her Majesty's Secret Service

A murky side alley behind Bristol's Clifton Down train station is not where you'd expect to entice Connery or Moore in their tuxedoed heyday. Yet here sits Her Majesty's Secret Service (HMSS), a new **cocktail bar** from the team behind The Cocktail Trading Co on London's Regent Street.

Tap the **musket-shaped doorknocker** and you enter a warm, dark-wood-panelled surrounding that wants to welcome rather than intimidate. A painting of Churchill and a propeller adorn one wall, a case of painted revolvers and caricatures of Cleese, Connery and Columbo (points for alliteration) grace the other. Unpretentious and fun are the touchstones. The **good-time music** doesn't overreach for austere – HMSS doesn't take itself too seriously.

And it makes extremely good cocktails, even if the trimmings may turn off some. The classics are present, alongside creative choices such as #Festivalchic, served in a Wellington boot, and Sauvignon Private Ryan, complete with dog tags. *GQ*'s first drink of the night was a Welcome To Kentucky (*pictured*)... served in **Chinese takeaway box** covered with dried noodles.

With quality cocktails and a welcoming air, HMSS want to give you a good time above all else. Mission accomplished.

Rob Williams

● **Whiteladies Gate, Whiteladies Road, Bristol BS8 2PH. hmssbristol.com**

Photographs Full Stop Photography


PROUDLY MADE IN CANADA SINCE 1957
CANADA GOOSE®





Beetroot falafel with rainbow chard, feta and pistachio; inside Joseph Benjamin



The Chef's Table (right) and its pork belly with black pudding





West Coast scallop with spiced chicken wing at Simon Radley At The Chester Grosvenor; the hotel's executive bedroom



THE NEIGHBOURHOOD

Chester, Cheshire

Train:	Time:	Drive:
London Euston to Chester from £40 return. *virgintrains.co.uk*	From two hours	A taxi from Chester station to the city centre takes five minutes

Historically it has never been one of the North's culinary hot spots, but a new slew of venues in Chester is slowly turning this **famous Roman frontier town** (where it's still technically legal to shoot a Welshman with a bow and arrow from the city walls after midnight) into a **varied hot spot** for **inventive menus** and superior late-night drinking.

An instant hit upon opening in 2012, **(1) Joseph Benjamin** *(140 Northgate Street. 01244 344295, josephbenjamin.co.uk)* impresses with its constantly changing menu using myriad local producers. Beetroot falafel with rainbow chard and feta is a typically creative entrée and the sharing deli platters feature some top-notch Cheshire cheeses.

Another recent addition attracting languorous long lunchers is **(2) The Chef's Table** *(4 Music Hall Passage. 01244 403040, chefstablechester.co.uk)*, located in an alleyway opposite the cathedral. A bijou space decorated in roughly hewn beach-shack style, the highlights are some impressively robust salads with cod, smoked salmon, shrimp and Jersey Royals.

For culinary fireworks come evening time, note that **(3) Simon Radley At The Chester Grosvenor** (*56 Eastgate Street. 01244 324024, chestergrosvenor.com)* has been a Michelin-star holder for a quarter of a century. This clubby room run by Manchester-born chef Radley has a menu so profligate with premium ingredients (braised wild turbot, frogs' legs and West Country snails) as to put one in mind of fellow Mancunian Morrissey and his line about Caligula blushing (though, no doubt, Mozza would disapprove of all this meaty fare). The rooms at the 150-year-old Grosvenor are on the small side, but they are comfortable and decorated with an elegant restraint.

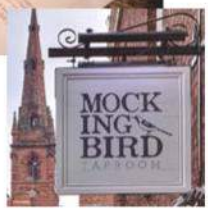
In an ancient city so full of hidden alleyways, no wonder the best late-night options are all away from the main drags.

(4) Mockingbird Taproom *(85 Watergate Street. 01244 316100, mockingbirdtaproom.co.uk)* is a whitewashed set of pared-down and stylish rooms offering pan-Asian snacks, beer-can chicken and a superb Old Fashioned made with dried bacon and Wild Turkey. **(5) Upstairs At The Grill** *(70 Watergate Street. 01244 344883, upstairsatthegrill.co.uk)* has a sofa rather than stools propped against the bar making it even more tempting to stay put and work through the beautifully illustrated cocktail menu. However, **(6) Prohibition** *(68 Watergate Street. 01244 950973)* is the most private of all. Just walk up narrow stairs next to a dreadful Polynesian bar, knock on the unmarked door and hope somebody inside hears you. Microscopic menus are buried inside Dickens novels and the addition of an old piano and waiter service that's on the cusp between discreet and furtive make this a rare case of a "speakeasy" bar that tries to stay true to the original Twenties concept (except, of course, it's legal).

Before heading home, make a final stop off at **(7) Edgar House** *(22 City Walls. 01244 347007, edgarhouse.co.uk)*, perched on the Roman city walls overlooking the River Dee. The Sunday roasts at this Georgian townhouse feature piles of Aberdeen Angus beef and Yorkshire pudding as well as lighter dishes, such as haddock goujons and buttered brown shrimp.

Rob Crossan GQ





The Mockingbird Taproom and (above) its Old Fashioned



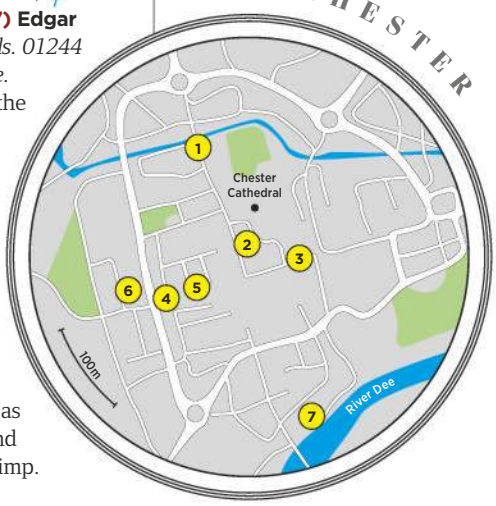
Steak at Upstairs At The Grill





The Prohibition; its Preserve cocktail; roast beef at Edgar House






We've been making our
SOFT CRUNCHY SEA SALT FLAKES
using the same artisanal methods since 1882.
Maldon
SEA SALT
FLAKES
SEASONING WITH SUBSTANCE
maldonsalt.co.uk


head & shoulders
head & shoulders
2in1 classic
head & shoulders
2in1 apple fresh
Team
head & shoulders
FRESHNESS 21
DANDRUFF 0
Stay fresh throughout the day and up to
100% flake free* with Head & Shoulders 2-in-1 range.
FLAKE FREE UP TO 100%*
*Visible flakes seen at 2ft with regular use.

GQ Bachelor Pad

From structural pendants to balling side lights, interior design champion **Emilio Pimentel-Reid** throws the switch on a dozen show-stopping illuminations

EDITED BY **AARON CALLOW**
PHOTOGRAPH BY **MITCH PAYNE**



1 Floor light by **Ligne Roset**, £538. ligne-roset-westend.co.uk **2** Pendant light by **Bodo Sperlein for Tane**, £1,800. bodosperlein.com **3** Pendant light by **Plumen**, £110. plumen.com **4** Pendant light by **Kaia Lighting**, £6,690. kaia.at **5** Table lamp by **Sé**, £1,596. se-london.com **6** Pendant light by **Baroncelli**, £1,590. baroncelli.com **7** Table lamp by **Charles Paris**, £7,022. At Rubelli/Donghia. rubelli.com **8** Table lamp by **Original BTC**, £499. originalbtc.com **9** Pendant light by **DCW Editions**, £360. At All Square Lighting. allsquaregrp.co.uk **10** Table lamp by **Michael Anastassiades**, £402. At Flos. flos.com **11** Table lamp by **Ralph Lauren Home**, £1,050. ralphlaurenhome.com **12** Table lamp by **Alessi**, £125. alessi.com



SKAGEN



ANCHER

COPENHAGEN - NEW YORK - LONDON - FRANKFURT

www.skagen.com @skagendenmark

available at:

ERNEST JONES

LOVE & LIFE

GQ Watches

EDITED BY **BILL PRINCE**



In its element: Marking ten years of Big Bang watches, the Full Magic Gold showcases Hublot's technical ingenuity

Big Bang Unico Full Magic Gold by **Hublot**, £25,300, hublot.com

Dawn of time

Strike gold with the latest Big Bang, Hublot's double-tough anniversary timepiece

THE BIG BANG by Hublot is one of the most iconic watch designs of the past five decades so it seems almost unbelievable that it is only a strapping ten-year-old. But then, that is the essence of great design: once out there you can't imagine the world without it.

To celebrate the Big Bang's first decade, Hublot has launched the Unico Full Magic Gold. The philosophy behind this famous family of chronographs has always been the marriage of technology and traditional watchmaking and in this case – literally – the technology is in the material used. Developed by Hublot in association with the Swiss Federal Institute Of Technology in Lausanne, the patented "Magic Gold" is the world's only scratch-resistant gold – twice as hard as normal 18ct gold. A fusion of 24ct gold with hi-tech materials such as boron carbide – an extremely hard ceramic that is used in tanks and bullet-proof vests – it took three years to develop.

The anniversary piece boasts a chunky 45mm case and is a limited edition of 250 pieces. The gilt hands are coated with Super-LumiNova and the watch is water-resistant to 100m – and you certainly won't have to worry about catching it on coral. **Robert Johnston**

Photograph Mitch Payne

STAYING IN

EXPECT THE UNEXPECTED

Looking to toast with something alternative? **Freixenet** Cordon Negro can add that exclusive touch to your night in

It's rare that a night spent indoors receives the same attention as one spent carousing the city's hottest spots. However, with the discovery of one of Spain's most popular cavas, Freixenet Cordon Negro, things start to change. The dry and versatile cava's ageing process can take up to three years and an additional maturation period of nine months makes the end result perfect for several occasions. Carrying dry notes of lemon and pear: the perfect partner for fresh salads and light seafood pastas, Freixenet Cordon Negro is your best reason yet to stay in. *freixenet.co.uk*

SHARE YOUR NIGHT
with #befreixenet on Twitter and Instagram



Bottling it: The black bottle of Freixenet's Cordon Negro is instantly recognisable

GOING OUT? TURN OVER FOR MORE

Photograph Beate Sonnenberg



Our Stuff

GQ's management big gun – and resident running man – fires off his favourite things, from Philip Larkin to The Cribs



This month: MARK RUSSELL, Managing Editor, GQ and GQ Style

PORTRAIT BY **MIKE BLACKETT**

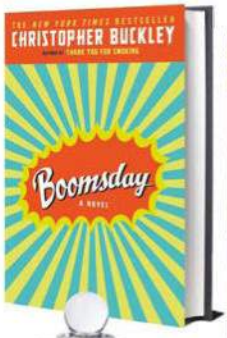


STIMULATION

To read: ***Dynasty: The Rise And Fall Of The House Of Caesar*** by **Tom Holland**
To read again: ***The Code Of The Woosters*** by **PG Wodehouse**; ***Boomsday*** (*below*) by **Christopher Buckley**; ***Lucky Jim*** by **Kingsley Amis**
Poems: **"Kick Up The Fire, And Let The Flames Break Loose"** by **Philip Larkin**
Art: ***"Erasmus"*** by **Hans Holbein the Younger**
Gallery: **Tate St Ives,** Cornwall
View: **Across the Bath Rugby Recreation Ground stadium over to the River Avon**
Magazines: ***History Today***; ***BBC History***: ***The Spectator***; ***Pickles***; ***i–D***
To watch: ***We Are Blood*** (2015)
To watch again: ***Stand By Me*** (1986); ***The Lost Boys*** (1987, *above*)
Stationery: **Black Sentryman ballpoint pen** by **Dunhill** (*left*)
Dog: **Darcy, a Schnoodle** (*pictured*)
Person last followed on Instagram: **@r.barbee**

GEAR

Dress watch: **Carerra Calibre 5** by **TAG Heuer** (*above*)
Running watch: **TomTom Runner Cardio** (*below*)
Headphones: **SoundSport** by **Bose**
App: **TomTom MySports**
Podcast: ***Making History***; ***In Our Time***
Phone: **iPhone 6**
Audio: **Roberts RD60 Revival** (*below*)
Skateboard: **Geoff Rowley Snakebite deck** by **Flip** (*below*)
Trucks: **Venture Low**
Wheels: **Cheapshots 52mm** by **Spitfire**













STYLE & GROOMING

Suit: **Navy-blue, single-breasted** by **Hardy Amies** (*pictured*)
Shirt: **Slim fit, light-blue tailored** by **Tommy Hilfiger** (*pictured*)
Tie: **Green woven** by **Drake's** (*pictured*)
Shoes: **Black penny loafers** by **Church's** (*pictured*)
Running shoes: **Gel-Nimbus 17** by **Asics** (*below*)
Running shirt: **V-neck tee** by **Iffley Road** (*above*)
Luggage: **Black Cavalier II duffel bag** by **Ghurka**
Glasses: **Oliver Peoples** (*below*)
Fragrance: **Opus 1870 Eau de Toilette** by **Penhaligon's** (*above*)
Hair product: **Matte paste** by **Windle & Moodie**







CULTURE

Café: **Taylor St Baristas, Brooks Mews, Mayfair**
Restaurant: **The Colony Grill, The Beaumont, Balderton Street, Mayfair** (*above, right*)
Hotel, town: **Corinthia London, Whitehall**
Hotel, country: **The Idle Rocks, St Mawes, Cornwall** (*above, left*)
Museum: **Imperial War Museum** (*pictured*)
Gym: **Embody Fitness**
What's on the stereo: ***For All My Sisters*** by **The Cribs** (*left*)
Favourite album: ***The Bends*** by **Radiohead**
Drink: **Tribute Ale** by **St Austell Brewery**
Whisky: **Jura Origin**

Photograph Rex **Grooming** Amy Conley using Sisley **Dog handler** Graham Russell



HEADING OUT

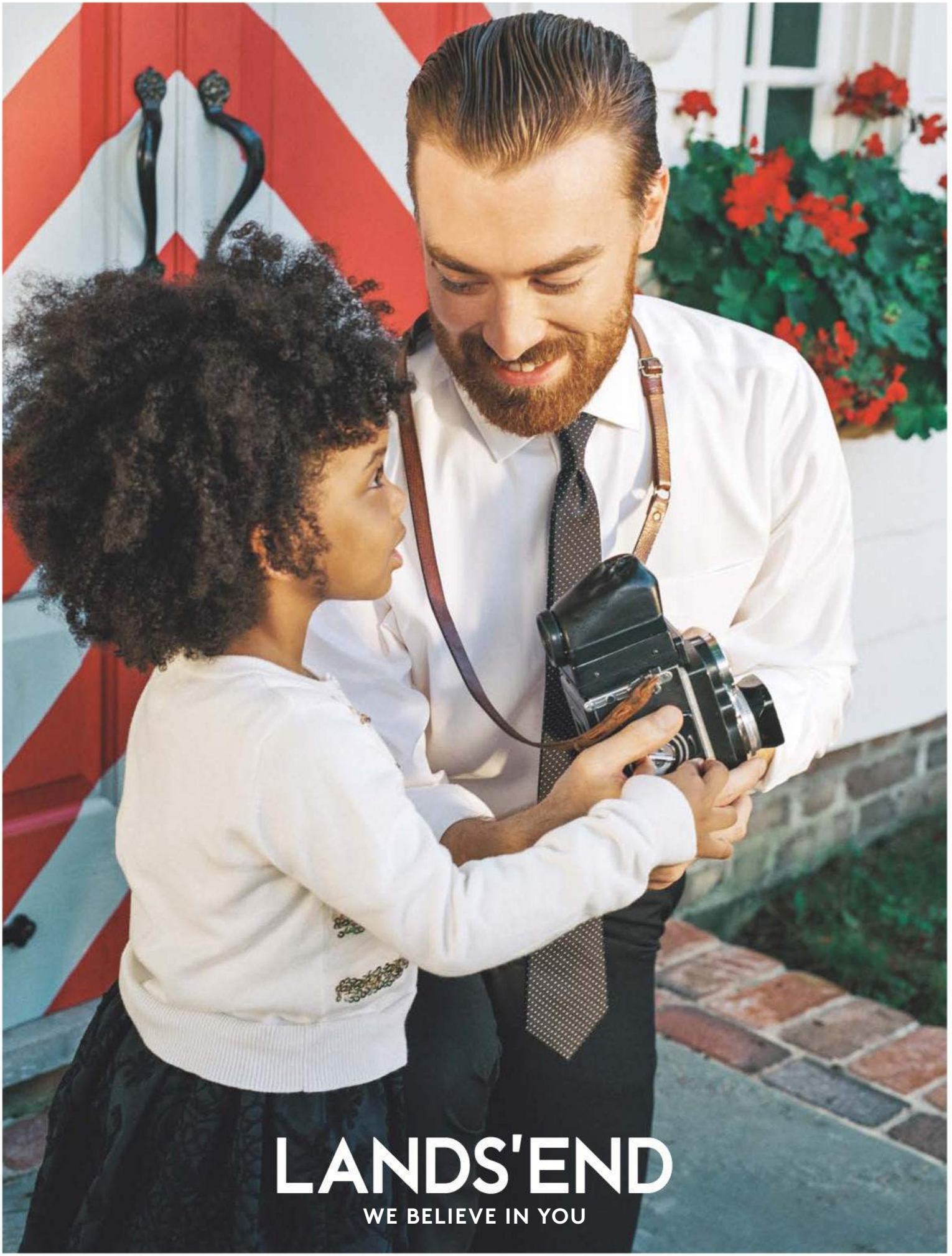
IT'S ALL RIGHT ON THE NIGHT

As night pours in, **Freixenet** Cordon Negro comes into its own as an effortless way to start your night right

Whether you've had it planned for months, or if spontaneity has struck, the best night needs to start right and with a welcome touch of class. Freixenet Cordon Negro, a rival to the bubbles boom with a versatile taste profile, lends itself perfectly to apéritifs and in approachable (and totally wallet-friendly) cocktails. Blackberry liqueur and Peruvian pisco can all become welcome contributors for a night to remember with Freixenet Cordon Negro. *freixenet.co.uk*

Night rider: Freixenet Cordon Negro provides the perfect beginning to a memorable night out

Photograph Beate Sonnenberg


LANDS'END
WE BELIEVE IN YOU










SHOP AT LANDSEND.CO.UK










FOLLOW US





[THE EDIT]

TEXTURED LAYERING

John Lewis shirt £40, John Lewis & Co jumper £69, Shore Projects watch £125, John Lewis & Co backpack £95, Mr Natty grooming products from £8.50, Thomas Pink shirt £40, John Lewis & Co boots £225, John Lewis gloves £25, Acqua di Parma cologne £160, Tommy Hilfiger jumper £115, Tommy Hilfiger shirt £90, John Lewis & Co hat £22, Barbour coat £279, Gant cardigan £150, Selected Homme top £26, Tommy Hilfiger shirt £75, Levi 511 jeans £80.

John Lewis
in store | online | mobile



A bigge



Colour therapy: José Parlá at work on his piece for One World Trade Center, One: Union Of The Senses, in 2014. At 90ft long and 14ft 6in tall, it is believed to be the largest painting in New York City

splash

A graduate of the New York graffiti scene, José Parlá now produces art on a grand scale for the likes of Jay Z and Tom Ford. His greatest challenge? An epic, kaleidoscopic mural at One World Trade Center in tribute to the victims of 9/11

STORY BY **DYLAN JONES**



Photograph Jeff Göltlberg


RIVER ISLAND
#IMWEARINGRI



Rock formation: Parlá's Segmented Realities installation in the Standard Plaza in Lower Manhattan

Photograph Jeff Goldberg

José Parlá's gargantuan mural at One World Trade Center in New York is being called the world's largest welcome mat. It's the first thing you see when you enter the building and, as you take the elevator skywards, it's the last image you take with you. If you're visiting the offices of *Vanity Fair*, *Vogue* or the *New Yorker* (One World Trade Center is the new headquarters of Condé Nast, *GQ*'s owner), it is Parlá's extraordinary painting that fills your head as you shoot up into the clouds.

The $3.9 billion, 1,776 feet, 104-storey skyscraper is the tallest building in the Western Hemisphere, and the fourth tallest in the world. It was officially opened one year ago this month, and has since become one of the most famous buildings in the world. Erected on the site of the old Twin Towers, after a difficult and protracted birth it is now considered to be a more than worthy symbol of rebirth and resolution after the horror attacks of 11 September 2001. Its height is a deliberate reference to the year in which the United States Declaration of Independence was signed.

As this was always going to be a building about which everyone in New York was expected to have an opinion, obviously the decision of what type of art – if any – to include in the lobby of the building was paramount. Its developer, the Durst Organisation, gave the job of deciding what should hang there to Asher Edelman. Allegedly one of the inspirations behind the Gordon Gekko character in *Wall Street*, Edelman is now embedded in the New York art world, having previously founded a contemporary art museum near Lausanne in Switzerland. His team decided that the lobby needed something abstract and hired the Brooklyn-based Parlá to produce it. "We were trying to put art in the building that we thought would be unifying, instead of divisive," they said. "We wanted it to accommodate everyone's tastes."

That piece, "One: Union Of The Senses", took more than eight months to complete in Parlá's warehouse studio in Gowanus, Brooklyn, and then two weeks on site. The mural took six days to dismantle, transport and reassemble in situ, while Parlá spent ages studying the different light in the painting's new home, adjusting particular sections in order for the mural to have as much impact as possible.

Parlá was perhaps an obvious choice for the project as he had already produced a piece, "Gemini", in honour of the Twin Towers, not long after the September 11 attacks. The painting is all sepia tones, with layers and layers of smoky writing, covered in charcoal dust. He included a map of the world to rubber-stamp the fact that the attack had affected everyone, globally, forever. The charcoal dust eventually made Parlá ill, compounding a period of >



Blue note: Parlá in front of the mural he created for the Barclays Center in Brooklyn, 2013

nightmares and emotional ill health, the kind of side effects that struck so many people in the five boroughs after that fateful day.

"I was here in New York, in Fort Greene in Brooklyn, where I still live, the morning of the attacks," he says. "My brother was working at Channel 13, working on documentaries. We were both early risers and he had stayed over at my place that night so he could get to work early for a special project. When he woke up, he turned on the news at the same time I got a message from a friend saying a plane had crashed into the World Trade Center. So within a few minutes, the whole neighbourhood knew. You could feel the energy in the city change dramatically, instantly.

"We live across from a hospital, so you just heard sirens. I went up to the top of the hill at Fort Greene Park, as everybody knew you could see the towers from there. The whole neighbourhood had gotten up there – this was within ten minutes. We were up there looking at the fire when, suddenly, the second plane hit the second tower. We couldn't believe what had happened. It was just too crazy to believe. People just stayed there watching it; some people were saying, 'They are going to fall,' and on the radio we heard that another airplane hit the Pentagon in Washington DC.

"There was this fear that we were being invaded. As if there was a war going on. This is Brooklyn, so I remember distinctly people in the streets grabbing guns already, like getting into a war. Hours into it you could see that the bridge was closed off, and there was an exodus of people walking back into Brooklyn. The smoke didn't stop for, like, six months, and you could smell the fire everywhere. There was a major depression and, for months and months, everyone was drunk. People were just not getting on with their lives too easily, and the bridges were closed for quite a long time – you were trapped in Brooklyn for at least a month. It was just a difficult time to deal with."

The organisers made several visits to Parlá's studio while they considered a number of different artists for the World Trade Center project, finally deciding on Parlá when they realised that he was perhaps the only one whose work had the requisite abstract sensibility. He was also used to painting on a large scale and, as the new piece had to be at least 90 feet long, the developers also needed to put their faith in someone who knew the demands of working to finite specifications.

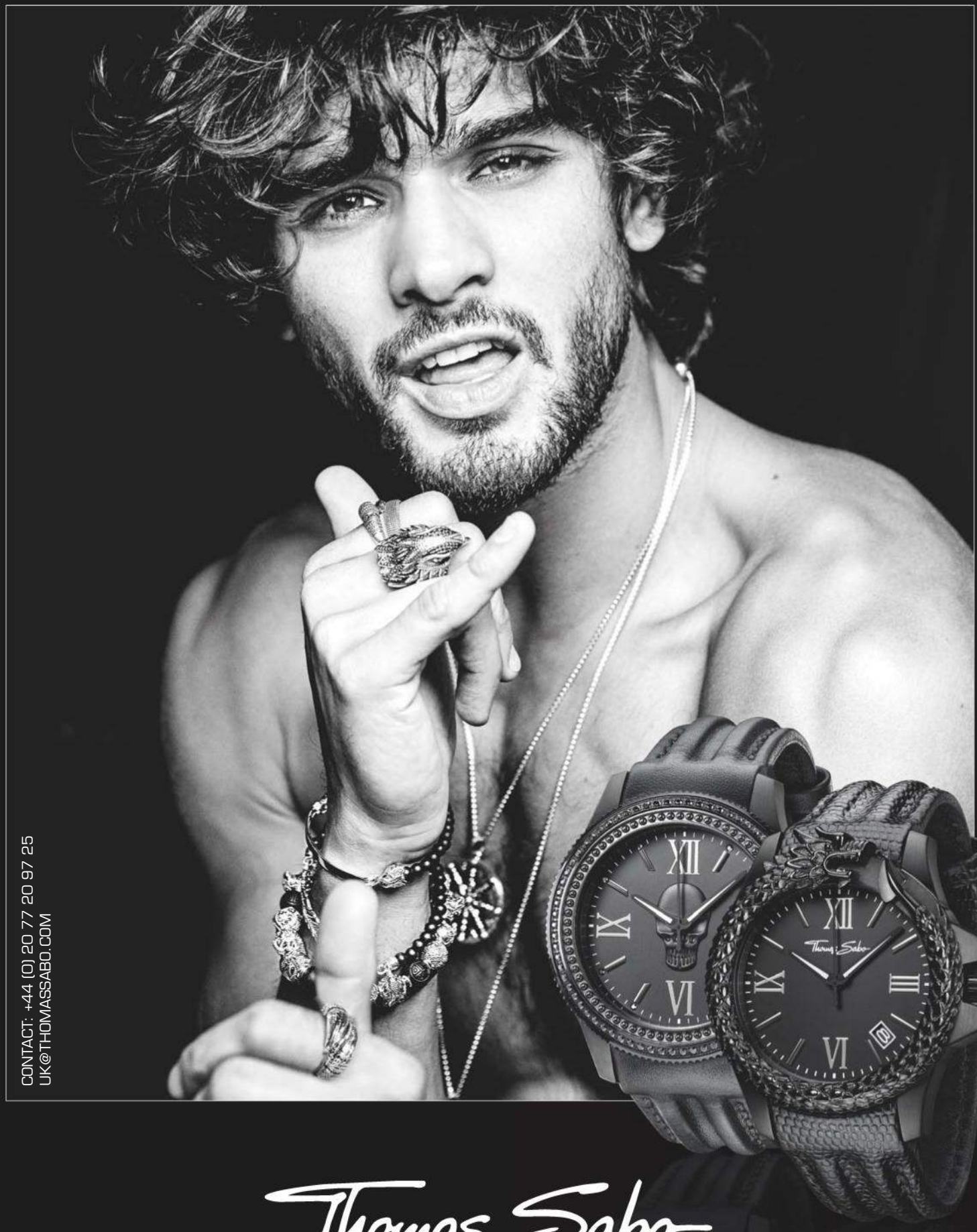
> 'I was here on 9/11. There was this fear that we were being invaded. As if there was a war going on'

Parlá eventually split the artwork into nine different sections, each ten feet wide, and then fitted them all together. Once he started, he would make long strokes with his brush, sometimes jumping across the panels and then falling on the floor. His brother eventually bought him a mattress to break his fall.

"Initially, I would look at it and then I would just walk away," says Parlá. "This went on for a while, and then on the third day I started making marks, attacking the surface. Eventually I started doing these massive colour fields, with geometric shapes that resembled the plains of Arizona or Colorado, with huge mountains and rocks and sunsets. I was going very open, which was really different from how the piece turned out.

"I didn't want to make it represent September 11 in terms of the actions that happened that day, but I wanted to express love to the families that lost loved ones. I wanted to have a big message, but I didn't know what

Photograph Eyevine


CONTACT: +44 (0) 20 77 20 97 25
UK@THOMASSABO.COM
Thomas Sabo
REBEL AT HEART
WWW.THOMASSABO.COM



In loving memory: 'Everyone seems very engaged with it,' says Parlá of One: Union Of The Senses in the lobby of One World Trade Center

that message was – I basically got addicted to painting. I didn't want to leave the studio. There came a point when I was always here; I was even sleeping here. I felt something was going on, but I didn't know what it was. I could see the painting with my hands and touch it with my eyes and smell it with my ears. I was kind of going through this ultra-sensory experience. I started researching what that means and it led me to synaesthesia – about the union of the senses.

"That is when I knew what the painting was about: unity and diversity. New York's diversity is like no other in the world, where you have people from all walks of life from upper class to the poorest classes. African-American, Indian, Hebrew, Puerto Rican, Irish… You got everything here, right? And I started seeing that all the colour I used – I used an entire spectrum of colour on that piece – and all the lines and everything were representative of the humanity here. All that combination of energy and space that we take up and what we give to the city and the city gives back. So the painting became a love letter to New York City."

Parlá began his career as a graffiti artist in Miami back in the Eighties, painting on city walls, often at night, under the cover of darkness. He says the impulse behind those works was "as primitive as that of cavemen marking and drawing their dwellings to assert their existence in a place and time". The work he has pursued still involves marks on a surface, still involves the surface itself and still references the process of actually producing it. The form, though, is not exactly comparable.



New York's finest: Parlá with Beyoncé and Jay Z in Havana, April 2013

'I could see the painting with my hands, touch it with my eyes and smell it with my ears'

The artist was born in 1973 to Cuban parents living in exile and poverty in Miami and spent the first years of his childhood in Puerto Rico, returning to Miami at the age of nine. As a teenager he was obsessed with hip-hop and graffiti, and started tagging trains and dilapidated buildings. He attended the Savannah College of Art and Design on a scholarship, then at the New World School of the Arts, where a tutor encouraged him to fuse "wild style" graffiti art with abstract expressionism.

"I was already moving in this direction," says Parlá. "I was looking at the cartoon-like work of Keith Haring and Jean-Michel Basquiat and thinking that I was nothing like those guys. I wanted to create art that reflected the environment where I was coming from." Instead, he was influenced by the likes of Cy Twombly and Robert Rauschenberg, artists who couldn't have been further away from urban street art.

After moving to New York, Parlá was involved in several group shows while establishing himself as a street artist with a mission. His profile grew, as did his celebrity patronage, and the public commissions soon followed. It was through these commissions that

Photographs Jeff Goldberg; Splash News

THE DIAMOND STORY

the ring with a brilliant heritage

Follows your Diamond's Individual Journey



The Diamond Story follows your centre diamond's individual journey from the moment of its discovery to your special day, telling the brilliant tale of how your ring came to be.

With every ring you purchase you will receive a Birth Certificate and a certificate from GSI which grades your centre diamond against the 4 Cs – cut, colour, clarity and carat.

The Diamond Story Collection from £999 to £6,750

GSI

EXCLUSIVELY AT*

ERNEST JONES

LOVE & LIFE

ernestjones.co.uk

*Only available at Ernest Jones and Leslie Davis, both part of Signet Trading Limited. SKU number: 1660942

he developed his psychogeographic urban landscapes. They also encouraged him to think big: the scale of Parlá's work is as important as its form. Since then, the 41-year-old artist has become a confidant of Jay Z and has patrons in the shape of Tom Ford, Agnès B and Eric Clapton. He doesn't think of himself as a street artist and hasn't since the very early days of his career.

"To me, all that representational stuff became more about self-advertising out in the streets, rather than the merit of the art itself," he says. "Over the next ten years the whole street-art thing became weird, because it became all about pictures. It became illustrative. Artists were just promoting themselves and doing pretty pictures. I was more interested in being connected to the collective unconscious of humanity, going all the way back to the cave paintings. I started asking questions like that when I was 16 and 17. I was interested to know how come an entire subculture sprouted out of New York, Philadelphia and other big cities like London and Sydney, and kids everywhere wanting to write on walls. So in a sense I felt as if I had a responsibility to do something deeper, more meaningful, than just representational work. And that is what led me to all the work that I've been doing these years."

The One World Trade Center mural is another piece in a litany of site-specific works that Parlá has created recently, including public art installations at the Barclays Center and the Brooklyn Academy of Music's BAM Fisher building, as well as his large-scale sculptural installation "Segmented Realities", at the Standard Plaza near the High Line in Lower Manhattan. This references specific events and places from Parlá's life while looking like salvaged wall fragments from cultural urban sites, "where social upheaval has affected profound transformation". The paint on these sculptures is UV coated, so they can live for at least 500 years without being affected by the weather.

In the same way that not every rapper grows up to be an exponent of extreme gangsta rap, so not every street artist grows up to be someone whose art subverts the icons of American popular culture. Parlá has emerged as a great champion of expressionist painting, establishing a style that has been defined as a hybrid form of abstract expressionism and urban realism. He paints huge fields of colour, rich in detail, full of intrigue. There is no deadpan humour, and there are no skulls or subverted flags in his work, no bastardised Coca-Cola logos or huge neons representing degraded advertising slogans. Parlá's work is, frankly, not exactly Instagram-friendly.

Usually he uses brushwork, with oils and acrylics and polyurethane gloss, but has been known to paint with his hands, too. And it's not an affectation. "It feels more tactile, as well as creating different kinds of marks," he says. "The brush would automatically say to you that it is a painting, while with a hand the marks look as though they've been there forever. The paint can bubble up or smear over what's underneath, or bunch up and generally blend more with the background."

This in turn makes his paintings look more like frescos, like urban surfaces rather than decorative pictures. When he's painting, he's not just thinking aesthetically, not just thinking about what "makes" a painting – value, tone, line, depth – but also how much he has stretched himself to produce something that shows evolution and direction. He isn't – as he says himself – "just throwing paint around and thinking about something political".

More fundamentally, he is still at pains to distance himself from the street.



Artist in residence: Parlá in his studio working on pieces for this year's Havana Biennial

> 'In the underground world I came from, nobody called it street art or graffiti. We called it art'

"There is an inclination to pigeonhole someone like me as a street artist or graffiti artist, but that's not correct, not least because even in the underground world that I came from, nobody called it street art. Nobody called it graffiti either. We called it art. Some of us went into more representational art, some into graphic design and some into fashion. I went into the kind of painting that deals with history as well as being an expression of what I want to do. My own history involves hip-hop and punk and break dancing and skating and all of that, but it's not 'street'.

"Toulouse-Lautrec was an urban artist, and he was painting hookers and derelicts and drunks, and they are all components of urban art. So you have to look at the bigger picture, and the broader significance in society."

Not that he has left figurative representation behind completely. In May 2012, he collaborated with the French photographer JR on a huge mural installation in Havana called "The Wrinkles Of The City", undertaken for the Havana Biennal. The pair photographed and recorded 25 senior citizens who had lived through the Cuban revolution, creating portraits that Parlá interlaced with palimpsestic calligraphic writings and paintings. The work was amplified by the distressed nature of the walls they used as canvases, while also treating their subjects in the same hagiographical way as the country's leaders. If art delivers anything, it delivers generational renewal, although in Parlá's work there is always a sense of history, of celebrating the past as much as the here and now.

Much of Parlá's work is so dense that it's easy to get lost in it, your eyes moving across the surface as you sink further and further into the abstraction, then pulling at threads that lead you through the design almost as though there is nothing you can do about it.

Ultimately, like most important art, Parlá's work is political, whether he always acknowledges this or not. Perhaps its messages are more diffuse because it is less figurative than a lot of "message" art, but that doesn't make it less powerful. Traditionally, figurative work can be more arresting – in Spain, Franco's regime actively encouraged abstract, gestural painting, because it was less incendiary ("Its nebulousness deprived it of dissident clout," as the *FT*'s Rachel Spence says) – yet the intricate swirls and gullies of Parlá's pieces are as dynamic and as assertive as they are abstract.

As for his One World Trade Center mural, Parlá can't keep away from it. He has been to see it more than 20 times in the past year. "Every time I go back, someone will tell me they are trying to read the painting, or have words hidden in it. Everyone seems very engaged with it. I'm happy."

The 9/11 Memorial Museum is a few hundred yards away from One World Trade Center, and has become one of the most popular tourist destinations in the city. It allows anyone the opportunity to experience the events of September 11 virtually in real time, combining a wealth of mediated material with heartbreaking objects salvaged from the site. The experience is numbing.

Over the road, in the lobby of One World Trade Center, José Parlá's labyrinthine landscape doesn't try to contextualise grief, fear or deliverance. Very simply, it suggests hope.

MORE FROM GQ

For these related stories, visit GQ.co.uk/magazine

- **Return Of The Prince** *(Dylan Jones, November 2015)*
- **The Art Of Irony** *(Dylan Jones, October 2015)*
- **Moonglow By David Bailey** *(Dylan Jones, Sep 2015)*

Photograph Rey Parlá





1970 45 YEARS OF CONTINUOUS INSPIRATION IN THE PURSUIT OF PRECISION

A blend of vintage design and contemporary precision, the sporty and ingenious TUDOR Heritage Chrono line symbolises the marriage of design and mechanical performance. In 1970, the TUDOR Oysterdate chronograph set a track record in watch-making.

TUDOR HERITAGE CHRONO

Self-winding mechanical movement, waterproof to 150 m, steel case 42 mm.
Visit tudorwatch.com and explore more.

TUDOR

WATCH YOUR STYLE



GIFT CURIOUSLY

FOLLOW US @FOSSIL: #CALLINGALLCURIOUS



ISSUE Nº
FOSSIL
1954

ERNEST JONES
LOVE & LIFE



Series 9000
Shaver

PHILIPS

order & collect

available at Boots

Order by 8pm and collect for free tomorrow from midday.

Boots
let's feel good

See www.boots.com/ordertodaycollecttomorrow for full terms & conditions about the Order & Collect service.
Geographical exclusions apply.

The Lab

EDITED BY
CHARLIE BURTON
& STUART McGURK



Double feature: Canon's all-weather binoculars go the extra mile thanks to image-stabilising technology

1

LOOK NO FURTHER

Binocular makers have started seeing double, tricking out their analogue optics with a range of digital enhancements. But will innovation prove more far-sighted than tradition?

PHOTOGRAPHS BY **MATTHEW BEEDLE**

1 18x50 IS All Weather by Canon

The only pair on test that packs a digital feature that nonspecialist users may value. Its image stabilisation system keeps the view steady in even extreme conditions. As binoculars, Leica offers better optics but Canon's are still outstanding. Just one gripe: why aren't there caps for the objective lenses?
Win: Image stabilisation you have to see to believe
Fail: No objective lens caps
£899.65. At Amazon. amazon.co.uk

2 Enhanced NV-10A by Ricoh

There's a reason the police use this entirely digital binocular. Its "Atmospheric Interference Reduction" technology lets the user see through foggy weather and enhances images in low light. The casual user, however, might find the combo of hefty size and hefty price off-putting – and we wish there was less visual noise.
Win: Records video
Fail: Bulky
£2,750. ricoh.com

3 NV Binoculars Edge GS 3.5x50 by Pulsar

It's terrific value to get night vision for this price. Even in pitch darkness, images are detailed and so bright you'll be surprised how little visible light the infrared illuminator emits. Our only complaint is about the design – when focusing, we occasionally blocked the IR torch and found the controls fiddly in the dark.
Win: Turns night to day
Fail: Controls require practice
£589.95. At Thomas Jacks. thomasjacks.co.uk

4 8x32 Ultravid HD-Plus by Leica

Our analogue "control" binoculars are outstanding, but at £1,600 they should be. They're extremely compact and build the "diopter adjustor" (to set relative focus between the eyepieces) into the main focusing wheel. But this set really distinguishes itself in brightness – a high degree of light transmission means the view is daylight-clear.
Win: Sharp, bright image
Fail: Expensive
£1,600. At Jessops. jessops.com

5 8x30 ImageView by Bushnell

They're the cheapest on test, but we were surprised how poorly this pair fared at its USP: taking photographs. The camera is separate from the binocular tubes so photos do not replicate the view and in lower light the image quality reminded us of old camera phone snaps. Even after ratchetting up the settings on the clunky menus, photos were grainy and dark. We'd take the camera-free Leica any day.
Win: Inexpensive
Fail: Poor photo quality
£180. At Binostore. binostore.com



The BREAKDOWN

	Canon	Ricoh	Pulsar	Leica	Bushnell
Dimensions (w x d x h)	152 x 81 x 193mm	166 x 225 x 83mm	122 x 233 x 71mm	116 x 116 x 56mm	100 x 144 x 57mm
Weight	1,180g	1,315g	850g	560g	388g
Magnification	18x	6.6x to 13.2x	3.5x	8x	8x
Operating temperature	-10 to 45C	-10 to 50C	-20 to 40C	-25 to 60C	-18 to 66C


REMUS UOMO
www.remusuomo.com

The Alastair Campbell interview

Conor McGregor is the biggest fighter in the history of UFC – not only one of the most violent sports in the world, but, increasingly, one of the most popular. With a $100m contract on the cards and a world championship bout to come, he talks to GQ about overtaking boxing, why he doesn't feel pain, and how he'd gladly take on Floyd Mayweather

Conor McGregor



Conor McGregor doesn't walk into the hotel lobby. He struts, head back, pecs forward, buttoned-up skintight T-shirt fit to burst with a triangular upper body that tells the tale of thousands of hours of training and fighting. He is with his long-term girlfriend, Dee Devlin, and they strut towards me together, both smiling. We are in his native Dublin, where McGregor, a former plumber, has become one of its most famous sons since rising quickly through the ranks of the Mixed Martial Arts "Premier League", UFC. With his fighting skills and fighting talk, this 27-year-old has become one of its biggest stars, about to sign, he tells me, the largest fighter's contract in the sport's history.

On 12 December, in Las Vegas (where else?) he is due, finally, to fight UFC long-running featherweight champion José Aldo of Brazil. They should have fought in July, but Aldo pulled out due to a broken rib, so instead McGregor fought and beat American Chad Mendes to become "interim featherweight champion". It is a sore point; he is not an "interim" kinda guy.

As you read on, I want you to hear the thick Irish accent, and the words coming at you in torrents; to feel the intensity of dark but smiling eyes that never take their gaze from you. And I want you to know that while some of what he says is likely to come over as arrogant bullshit, the overall impression is of someone supremely able, and likely to do all the things he says he will. I can't recall ever being in the presence of a confidence quite like it. >

PHOTOGRAPH BY **NICK WILSON**

Grooming Christian Shannon at Brown Sugar



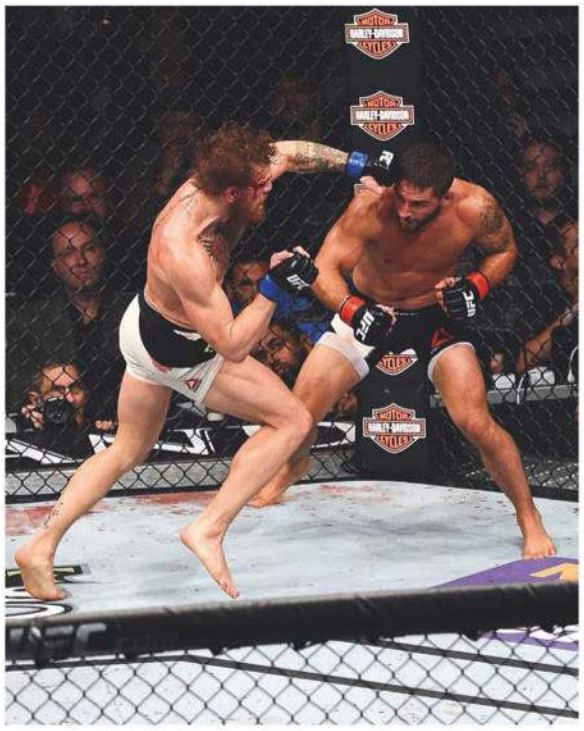
Roaring success: Conor McGregor is set to become the first global superstar of mixed martial arts. Photographed for British GQ in Dublin, 25 September 2015

‘To get to this level you have to be insane – nothing else means anything’



Available at exclusive jewellers around the country; For further information T: 020 7722 2438

AC: So the last two *GQ* interviews I did were with José Mourinho and Nicola Sturgeon…
CM: Who's Nicola Sturgeon?
AC: Are you serious? Scotland's first minister.
CM: Listen, I am in the fighting game, I don't care about anything else. I don't watch the news, I don't care about politics, I don't care about other sports. I don't care about anything I don't need to care about. This is my sport, it is my life. I study it, I think about it, all the time. Nothing else matters.
AC: Do you know who Ireland's prime minister is?
CM: Do we have a prime minister? (*laughs*)
AC: Yeah, the Taoiseach.
CM: Ah yes, Enda Kenny… but my fans think I am the Taoiseach.
AC: Who is the British prime minister?
CM: Is it Tony Blair? No, he's gone. It's – oh give me a second – Cameron, yeah, Cameron. I am just not interested. I think we should all focus on who we are, what we want to do, and do it. That is my way. I don't know why anyone would want to do that politics stuff.
AC: So you don't vote?
CM: I've never voted, no.
AC: Are you religious?
CM: I believe in believing. My coach John Kavanagh is a big atheist and he is always trying to persuade people to his way of thinking, and I think what a waste of energy. If people want to believe in this god, or that god, that's fine by me, believe away. But I think we can be our own gods. I believe in myself.
AC: When was the last time you read a book?
CM: A full book? I don't know. I've read a lot of books on the laws of attraction, and in my home I have a big book on Muhammad Ali, which I've read, because he is like a hero of mine, but other than that, no, I'm not a big reader.
AC: So you think you have to be absolutely obsessed with what you do, not think about anything else?
CM: To do anything to a high level it has to be total obsession. Ask José Mourinho, he wouldn't know a thing about me, my sport – he knows football, and to get to high levels you have to be insane, nothing else means anything. I respect all forms of movement and lifestyles, but I am in a bubble. I wake up, it is in my head; I go to sleep, it's in my head, 24/7.
AC: If you don't beat Aldo in December…
CM: (*Interrupts loudly*) What? What are you talking about? I have beaten him already. He is dead. Look at his body language. His body is weak and his mind is weaker. I can smell the lack of confidence. If the mind is not in it, the body won't follow. He cannot beat me. He knows it. It's why he went running last time.
AC: So you don't buy that it was a real injury that forced him to pull out? The x-rays looked like it.
CM: Nah! Real champions fight through adversity.
AC: They all say that.
CM: But do they mean it? I mean it, I really mean it. Fourteen weeks before the Mendes fight I tore 80 per cent of my ACL [anterior cruciate ligament]. That is the main ligament for stability. Every day in that training camp when I was working my way back, I was saying "real champions fight through any adversity". That is why I am a real champion and he is not. Look at my eye [he had seven stitches put in an old wound after an injury in training the night before we met]. Fighters fight on. Aldo got scared, he went running and I worry he will run again.
AC: But for all you know Aldo feels just as confident as you do.
CM: No way. I can hear it in his voice, I can see it in his eyes, I know when a man is beaten, and he is beaten mentally. I still don't think he will show. I am trying to be optimistic but I am never wrong, I always predict the outcome of my fights and I am never wrong.
AC: Can MMA overtake boxing?
CM: You kidding me? It's gone, boxing's gone. What is there in boxing? Who is there to talk about, who is there that people go, "Yeah I want to fight him?", and fans go "I wanna see that fight"? There's Floyd Mayweather, and he is 38, 39, he's maybe got one fight left. What else is there? He'll have a last fight or two and a couple of guys will get a few million dollars, but way less than I'm gonna be getting in future. This sport is getting bigger all the time, and I am making it bigger.
AC: Do you respect Mayweather?



Deep impact: Conor McGregor on his way to victory over Chad Mendes, 11 July; (below) McGregor trades verbal abuse with his next UFC opponent, José Aldo, 31 March



'I could box against Mayweather, but he couldn't fight me'

CM: I respect his business. He's made a lot of money, calls himself Money Mayweather, he has done that bit well. I don't know the guy. But I know if we had a fight I would win. I could box against him, give him a fight, but he couldn't fight against me, it is a different sport, ours is a tougher sport. He would not last a minute with me because of the things we have to do which they don't do in boxing.
AC: Could it happen, you and him?
CM: Who knows? He is getting on, but I would love that. I would love to fight him. Boxing is going to have to catch up with the kind of things UFC is doing. They're getting left behind.
AC: I read that whereas 70 per cent of Premier League money goes to the players, you guys get about ten per cent. Is it not all a bit master and slave?
CM: Not with me it's not. Maybe with some of the others, but what do they actually bring to the sport? Are they bringing new fans? Are they bringing in the numbers? I am doing that, more than anyone. The numbers are going up and up, the crowds, the ticket proceeds, the Pay Per View, it is all going to new levels and I am driving it there. I am the one they want to see. I am changing this sport. I am signing a new contract the likes of which there has never been. Share of ticket sales, share of pay per view, I am rewriting the rules.
AC: Do you like money? >

Photographs Getty Images

CM: I love money, and I love movement. I like what it has let me do for my family. I have paid off my mum and dad's mortgage, I've bought them two BMWs, they can have anything they want. I am buying a fleet of cars for myself. I have unemployed my sisters, they don't need to work, don't need to worry about a thing. I have unemployed my girlfriend. She had a job working for a cardiologist and now she can hang out, put her feet up, buy all the things she wants, have a nice breakfast with you and me in the Four Seasons. Any fights in families like mine come from everyone worrying about money. I'm taking all those worries away. That makes me feel happy, makes me really proud of what I do.

AC: What do you mean when you say you love movement?

CM: I mean I love movement. I mean the energy that comes from the way I move. We get energy from how we move. I mean the control I get from knowing everything about how my body feels and how it is working.

AC: Mayweather set out to be the richest athlete on the planet, and he did it. Do you seriously think you can you get to that position?

CM: Mayweather is called Money; he has been good at the business. But I am 27, I am about to sign a contract that is going to be worth $100 million over the next few years.

AC: How much?

CM: Could be more, we are still talking. Haven't put pen to paper yet but it is a totally new approach in this sport. I am going to be making the kind of money Mayweather wasn't making when he was 27. I am changing the rules. There are not that many in UFC who are millionaires, maybe less than ten, I am going for multi-multi-millions.

AC: Less than ten, but the guys who run the sport...



'It's psychological warfare. I know what they are thinking'



Cage rage: McGregor taunts Mendes at the MGM Grand Garden Arena, Las Vegas; (below) the start of their featherweight contest, 11 July

CM: Are billionaires, they're running casinos and stuff.

AC: The fighting will all have to end one day. Do you worry about that?

CM: I will cross that bridge when it comes. I am not stupid. I am a very bright guy. I know that in the fighting game, you get people who get brain damage and do themselves long-term harm. I am into it in a big way, and I am good at it, and I am going to get very, very rich and then I will get out and we will see what comes after that.

AC: Which is most important of the skills – boxing, kickboxing, wrestling, jiu jitsu?

CM: You need to be able to hit, kick, grapple, wrestle, but for me so much of this is about the mind, about feeling you are in complete control of the space around you, and you know what to do at any moment. That is a wonderful feeling, but it doesn't just happen, you have to work for it, train for it, think about it all the time.

AC: Do you dream about it?

CM: Loads. And I daydream too. I visualise. I think ahead, I can do it now, sitting here. I think ahead to the walk-in, I can hear the crowd, the music, I can feel the cameras all around me, I can feel movements in my body as I am heading there, I can bring up that incredible feeling you get when you step into the cage. The surface below your feet is so special. It is not like a boxing ring, not like a wrestling mat, it's its own thing, and when I am there, I am floating, I am moving with total freedom, I am free. And when you know, when you just know you are going to win, like I do, there is no better feeling.

AC: Mayweather told me he never ever thinks about losing. Are you the same?

CM: I am now. I thought about losing twice, and guess what, they were the fights I lost. I've learned to push all those kind of thoughts right out of my head.

AC: But fear of losing can be a great motivator.

CM: Sure, but not if it drains your confidence. One of the reasons I got into this game was because I wanted to learn how to get myself comfortable in uncomfortable situations. I grew up in a tough area of Dublin, and fighting was just part of your life. Boys fight, and I won some, but I lost a lot too, and I didn't like that, I didn't like that feeling of not knowing whether I was in danger, in trouble. So even back then, I studied every move, I became fascinated by thinking what I could have done differently. And I take that approach now as a professional. I am on it, all the time, never stop thinking, learning. You don't get to be world champion unless you do that...

AC: Interim...

CM: F*** that, what do you mean interim? Aldo and I had a date, he didn't show, someone else took his place, I beat him, easy. So don't give me interim.

AC: When you are slagging off Aldo now, is that part of the fight?

CM: For sure. It is never-ending. It is non-stop psychological warfare. You have to get inside their heads, f*** with them. I can read minds, I know what they're thinking.

AC: So what is to stop them getting inside your head?

CM: They can't. I'm bulletproof.

AC: OK, if you can read minds, what am I thinking about you now?

CM: I don't give a f***. We're not fighting. I don't care what anyone thinks about me. All the stuff I have to do outside the fighting, the promotion, this, I don't give a f***. But when I am facing up for a fight, I know what they're thinking. I can read their minds. When I am going face to face with an opponent, nose to nose, I can smell the fear, and I'm feeling no fear at all.

AC: You've got a reputation for trash-talking during the fight. Doesn't it tire you out, what with everything else you have to put into it?

CM: No. It gives me energy. And it can get to them. So when I fought Mendes I would be saying into his ear, "You're hitting like a bitch, you're hitting like a woman," and then when I can feel he is lacking a bit of energy, I stand there and say "You're tired already, one minute in, you're f***ed." And if it's true, it hurts.

AC: How does it feel when you knock someone out with one blow?

CM: Victorious. I feel that is why I did all the training, why I make the sacrifices, that is why I got into the shape I am in. I feel I have won, >

Photographs Getty Images



ACCESSORIES FURNITURE LIGHTING BAGS TECH







Register now at **MONOQI.co.uk**
and discover handpicked design from around the world every day

that's millions more coming my way, I feel great.

AC: What is this rear naked choke I keep hearing about?

CM: It is the most powerful submission in the sport. It is a beautiful thing. You're holding them into you, their back is on you, and you are basically choking them gradually like a boa constrictor and once you've got them, the pressure goes on and they have to submit or they are going to stop breathing. It happened to me early in my career, and I panicked, and gave in, I tapped out too early. I learned a lot from that. I learned from it, learned how to do the move better, learned how to avoid it being done to me.

AC: But physically how do you get into that position to be able to do it?

CM: I'll show you. [*He picks up a phone and calls up a video on YouTube of a previous fight. He commentates on his own moves, explains how he is manoeuvring his opponent to the position he wants him in*] Look, here it comes, any second, watch for the tap, the tap is coming, there, you see, he taps, he's lost, all over, great feeling. You can win in loads of ways but the rear naked choke, that is the best, that is a real win.

AC: How does your mum feel when she is watching you fight?

CM: We ought to have cameras on families watching. She either runs out or she puts her hands over her eyes. I can see why she might worry, but she shouldn't.

AC: What is the worst pain anyone has ever had inflicted on you?

CM: I don't feel it. I honestly don't.

AC: But you've said when you really land one it can be the equivalent of being hit by a truck.

CM: Yeah, and I have had blows land on me, but I honestly don't feel it. I don't know why. I'm just staying focused on what I need to do next.

AC: How much training do you have to do?

CM: A lot, but I don't have a routine, I hate routines. I train when I feel like it.

AC: You don't know today what you will be doing tomorrow?

CM: No. Sometimes I train in the middle of the night, all on my own. Can't sleep, don't want to sleep, get up, go to the gym, work. This is early for me, being here at half ten in the morning, this is really early, and I'm only here because I screwed up yesterday and kept you hanging around. Other times I'll call up my wrestling coach, or my jiu jitsu coach, or my deep-tissue guy, and want to really focus on one part of what I do. I train in all these different disciplines. I do yoga. People think it is easy, just touching your toes. It is hard. But I tend to go with my own flow. It's back to the movement thing. I feel it when I need to train, and I do what I feel I need to do. And when I am in the run-up to a fight, I am really at it the whole time, might be getting my weight down to meet the limit for the division. Soon I am moving up and I am going to be champion in the next one too.

AC: Interim or real?

CM: Say "interim" again and you'll be polishing my belts for me. Both of them.

AC: When was the last time you cried?

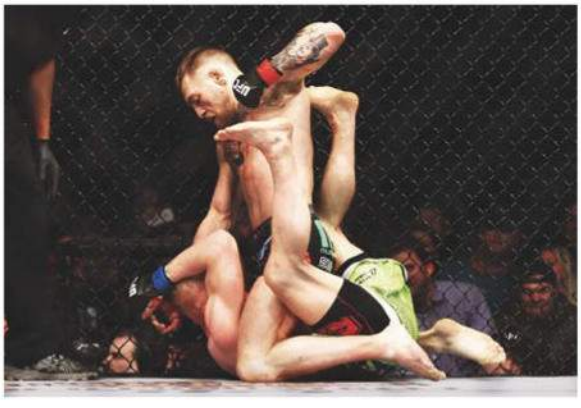
CM: I am not a big crier. But I'd say it was after the Mendes fight. It was not because of the fight as such. It was everything leading up to it. It had been such a tough time. When I did my knee, I had some very dark times. Life is all about ups and downs and I'd say there had been a lot of downs, but I got through it, I won and after the fight, I was standing in the shower and I was crying, just letting it all go.

AC: I have read some pretty colourful accounts of how people react to you when they're watching you train, and there seems to be something a bit homoerotic about it, do you see that?

CM: I don't know, I don't think so.



Green energy: McGregor celebrates after beating Germany's Dennis Silver in Boston, 18 January; (below) McGregor in full flow against a helpless Silver



'In the cage I am floating. I am moving with total freedom'

When I'm in there I'm just in my zone. What people think about when they're looking at me, that's their business. If there is a bit of that, I am fine with it, each to his own.

AC: What's with the tattoo of a gorilla eating a heart on your chest?

CM: Doesn't mean a thing. I just like it.

AC: Did you always know you were going to do something like this?

CM: I always knew I would be something special.

AC: And do you really not watch other sports at all?

CM: Ach, if something's on I might take a look, but this is the sport I study, all the time.

AC: Not even rugby?

CM: I might watch a bit of that because at least with rugby it's about attack and defence, and aggression, and how you use the force you have, and I might see things in that I can think about with regard to what I do.

AC: Would you watch golf?

CM: Golf isn't a sport, it's a game. I'm not saying it's not a difficult game, with lots of mental stuff. But it's not a sport like mine. Where is the combat, the intensity of what we do?

AC: Formula One?

CM: It's just machines. I'm not interested.

AC: Were you not a bit embarrassed when [UFC owner] Lorenzo Fertitta called you 'the Irish Muhammad Ali?' Ali is unique.

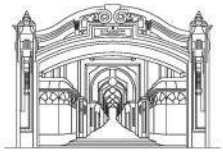
CM: Sure he is. But maybe Lorenzo just saw something in me and he felt that was the way to express it. I wasn't embarrassed. I am honoured if people think something like that.

AC: You once said the Irish have no feelings, and that is why you're a great fighter. But I would say the Irish are among the most feeling people in the world.

CM: I say all sorts of things. I was probably just winding someone up. I love being here. This year I have hardly been home, I've been in the States, travelling all over, my training camp was in the desert. But this time I am going to have the training camp right here. When we got off the plane the other day, and walked through Dublin airport, it felt great, and I thought I want to be here when I am doing all the hard work before the fight. We got to the house and my girlfriend had done the place up with loads of memorabilia from all my previous fights, and it just felt fantastic to be home.

Photographs Getty Images





NEW BR 126 CARBON ORANGE · Limited edition of 500 pieces
New Bell & Ross London Boutique: Units 48-49 Burlington Arcade – London – W1J 0QJ
+44 (0)207 629 6464 | e-Boutique: www.bellross.com
Download the BR Scan app to reveal exclusive content

Bell & Ross



SHOP THE COLLECTION AT GANT.COM

GQ DRESSER

MICHAEL KORS + VICTORINOX + FARFETCH + STYLE SHRINK + STEPHEN WEBSTER + STONE ISLAND



Coat, £545. Jumper, £290. Jeans, £130. Boots, £77. Sunglasses, £133. Bag, £695. All by **Michael Kors**. At Harrods. harrods.com



Watch, £160. Sunglasses, £133. Both by **Michael Kors**. At Harrods. harrods.com

The Kors way

Designer Michael Kors gives us his brand new rules for stylish menswear

IF I might make a prediction it is that Michael Kors' menswear is going to go from strength to strength. The man himself just knows what makes his men tick and the gospel according to Kors is well worth listening to. And he likes to let an audience know what he thinks.

For his latest collection – shown in New York's Tribeca – rather than the traditional show, he went back to an old-school presentation where the model came out in front of the audience and the designer described the outfit, from the fabrics to the design philosophy behind them.

For Kors, it is all about the clothes. "No matter how beautiful a show is," he says, "for me, none of it comes to life unless I see a guy >

Photographs Olly Burn **Styling** Grace Gilfeather **Grooming** Freya at S Management using Redken and Mac **Model** Oliver Smiles at Select



Coat, £695. Rollneck, £290. Sunglasses, £133. All by **Michael Kors**. At Harrods. harrods.com

ESSENTIAL BUY

Bag by **Michael Kors**, £695. At Harrods. harrods.com



‘Modern luxury is something you can actually use that feels indulgent’



Cardigan, £130. Shirt, £150. Watch, £160. All by **Michael Kors**. At Harrods. harrods.com

on the street wearing it. And if that makes me too much of a realist, well, I’m a pragmatist. I want these clothes and these accessories to be things people go out for, I want them to wear them all the time.”

He is also keen to communicate – and is a great conversationalist.

“I like talking to people; I’m not one of these designers that lock themselves in a white box. I like being out there, and that’s why I like social media. It’s that repartee, the back and forth. I like seeing people’s reactions. When you’re looking at Instagram, you might not even be following a fashion person, it could be an actor or even a real person, and suddenly you see a post and think, ‘So that’s how you wear sandals.” I don’t think reality is a dirty word – why should it be a dirty word? I think men want answers.”

For Kors (*inset*), fashion is now a part of a man’s life and it’s his job to make that life easier – and better looking. “The world is changing – unless a man works for a conservative law firm or a bank, he doesn’t have separate wardrobes any more for work and play. Nor does he have seasonal wardrobes. The weather is insane. We were in London in February and it was roasting hot and people were in shorts, and then suddenly it’s freezing. The rules have changed and it makes men feel more comfortable.”

In his opinion, the beginning of this change was – “It’s an awful phrase” – “casual Friday”. “Most men really made a mess of that initially. Now I think what’s happened is that men have realised that casual doesn’t mean messy. Casual means that you can move in your clothes. They have an easiness about them but, at the same time, you can have luxury.”

And that includes the Palo Alto nerds who still seem to dress for casual Friday every day of the week. “The reality of those California techies today is the reality of life tomorrow. So how do we dress those men who are building our future? We need to dress them in a way that they feel is modern and right for them and get them out of those casual Friday mistakes.

“This doesn’t mean you have to sacrifice style for comfort, however. Modern luxury is something that you actually use on a regular basis that feels indulgent. If you only wear it for special occasions then, to me, it’s old-fashioned. No one should have a wardrobe of strictly one price range or one category. You have to mix everything up. You might have one Savile Row suit that you mix with Michael Kors and then something from the high street. That’s how we all dress now. It’s more democratic.”

So who is his idea of the Michael Kors man? “Most of our customers make their own rules. The Kors man travels like crazy, so everything needs to be multifunctional. I think he’s interested in looking good but never wants to be the one that stands out for being extreme. If he’s in his early twenties, he’s sophisticated beyond his years, and if he’s in his fifties, he’s plugged into a new cool.”



And the man who has sold millions of women millions of handbags has his eyes on the men’s market for these, too. “Men are beginning to realise something that women have long known. That is, if you’re running out to the gym and your bag is great, guess what, you can be dressed down and still look glamorous. So guys are now buying into bags. Many men are actually building a bag wardrobe for themselves. They might not even need as many clothes any more, because they are now so multifunctional and multipurpose – the reality is the accessories change what he’s wearing.” RJ

Photograph Inez and Vinoodh


FOR
LIFE
IN THE
OPEN
PENFIELD.COM
PENFIELD
MANUFACTURING CO



Rings from £400.
Bracelet, £23,650.
All by **Stephen Webster**.
stephenwebster.com

Marriage, Madonna and me

Punk-rock jeweller Stephen Webster on how he almost missed his most important engagement

ONE of the most important phone calls of my life very nearly went unanswered.

I had been away, on a trip to Santa Barbara, California, and returned to a series of messages that started polite and business-like but grew increasingly despondent and incredulous.

"Hi, this is Madonna's assistant. Madonna has seen a catalogue of your work. Can you come around next Wednesday to show her some pieces?" Beeeep. Next message. "Hi, this is Madonna's assistant, checking you are coming to the house tomorrow?" Beeeep. Last message, preceded by a resigned exhalation. "Hi. Well, I guess you are not coming. Thank you." I was beside myself. I had missed my big break. Madonna was showing interest in my jewellery and I had well and truly blown my chance.

It started at a party, as so many of my best stories do. I was attending a friend's wedding when I met Brian, the best man and an accountant at EMI. Brian told me how he had kept quiet about his favourite band being Status Quo when he'd been approached by two young guys from Oxford who asked him to join their management company, which looked after a couple of acts: Brit poppers Supergrass and a relatively unknown outfit called Radiohead.

Brian asked me what I thought of the idea and I told him that Radiohead, who had just released *The Bends*, were an amazing new band – the most exciting of the decade. Brian made the move and from that day on was, unquestionably, well and truly embroiled in the music business.

Some years later, Brian had reason to take a meeting with Madonna and asked for one of my catalogues to take with him. I didn't think anything would come of me showing my work to the world's most famous pop star and fashion icon, but what harm could it do? I left my business card in the package and flew off to America.

Back then, before mobile phones got smart and slim, they needed charging often and didn't work overseas, which is exactly were I was when Madonna's people called. All three times.

Once I came home, I took a



Band on the run: Rock'n'roll ring designer Stephen Webster



‘Never drive more than 20 miles in a 40-year-old unrestored car’

deep breath, called back, got the assistant on the line and arranged to visit Madonna at her London home the very next evening. Because Brian was the one who had made the original introduction, I took him with me. To steady the nerves, we had a couple of large gins in the pub by her house beforehand.

It was a strange experience at first. Waiting in a reception room at Madonna’s house, we could smell something burning. Concerned, I popped my head around the door in time to see Madonna herself walking up the staircase, cloaked in wisps of thick black smoke. Wow, I thought, is this how Madonna always enters a room? She apologised and explained that she had just burnt some toast.

The notion of Madonna doing something as mundane as making toast proved to be an icebreaker. We laughed and got down to business. Madonna looked through my roll of rings, trying one on each finger and asking if she could walk around her house with them for a while. Strange, I thought, but why not? She came back and settled on two. One was a Crystal Haze classic and the other a Rose & Crown.

As we were packing up, there was a knock on the door, a chap was shown in and introduced as her friend Guy. News had not then broken that Madonna was dating the hot new film director Guy Ritchie, later to become her husband.

The next day I received a call announcing that Madonna had decided to keep just the Crystal Haze ring and the other would be returned. And then… nothing. This time, I kept my phone fully charged and on constant alert, but for weeks, months even, I didn’t hear another thing from Madonna. Or her assistant.

In fact, I’d almost given up on the idea of Madonna as my dream brand ambassador until a cold Friday night in Kent. My wife, Assia, and I were at our house by the coast. I was out picking up a Chinese takeaway and noticed a copy of the *Daily Mirror* on the shop counter. Flicking through I came across a colour photo, almost full page, of Madonna and Guy at very close quarters, looking as though they were having fun. She was holding a glass of champagne and wearing the Crystal Haze ring (my Crystal Haze ring!) on her index finger.

I dashed home with the paper to show Assia. This was the first time I had seen my jewellery on anyone famous and it just happened to be on the most famous woman in the world.

What happened next was crazy. First thing on Monday morning, I got a call from Marion Fasel, the jewellery editor of *InStyle* magazine in the States. The picture of Madonna and Guy had spread like wildfire, she explained. It was now official that they were an item.

Fasel knew my work from Las Vegas trade shows and wanted to confirm that Madonna’s ring was one of mine. She then interviewed me for a story about me, Madonna, the ring and how she came to be wearing it.



Next it was American *Vogue*, which ran a full-page story. “The new face of British jewellery – the man who reinvented the cocktail ring.” Michelle Kessler, who wrote the piece, was also one of New York’s “It girls”, and pretty soon all her friends, including a young Tory Burch, were ordering the Crystal Haze ring, too. Lydia Slater from the *Daily Telegraph* interviewed me in the Builder’s Arms, next door to my shop. The subsequent article included a photo of me as well as my jewellery. The feature revealed details and insights into my lifestyle and character, portraying me as a jeweller who was causing some controversy in what was otherwise a very serious business.

Journalists who came to my shop around this time were surprised at being met by me personally, clearly expecting jewellers to be elderly, sober types who dealt with the gentry, handled heirlooms and items of great value. Instead they got me, Stephen, a Sex Pistols fan from Gravesend in Kent.

Once these stories broke, I was contacted by one of the best shops in the world, Bergdorf Goodman of NYC. Two buyers made an appointment to visit our tiny boutique in London. They walked away with half my stock. Madonna had changed my life and she hadn’t finished yet.

A few years later, with the Stephen Webster brand now at the centre of what was becoming a very different jewellery landscape – jewellery and its personalities being talked about and magazines rediscovering this forgotten luxury – I received another call from Madonna’s assistant. Can I come to see her in LA this time? Madonna needs a special ring. Surely, I thought, that could only mean one thing.

In a bid to save money, I stayed with my parents-in-law, in Redlands, San Bernardino County, some distance from Hollywood. This was also where I kept my beautiful jalopy, a 1959 Thunderbird, a spontaneous roadside purchase made after our most successful Vegas show earlier that year and, in my infinite wisdom, I decided to drive the 70 or so miles to my >

appointment with Madonna in the 'Bird.

Now, unless you have several days spare, may I advise you never drive any more than 20 miles in a 40-year-old unrestored car to an important meeting.

As soon as I entered the LA crawl, the temperature gauge in the car started to strain against the red pin. Like the rumblings of a post-vindaloo intestine, the noises from under the hood suggested things were going to blow. I pulled over just before the 'Bird decided to discharge most of its bodily fluids. Knowing I was going to be late I called ahead to inform Madonna's people. All was cool.



Hours later, I pulled into the recording studio that we had agreed as our rendezvous. Madonna had long gone but I could leave the designs with the assistant's assistant. All that way to LA and I had missed my moment. So, I flew home and waited.

Sure enough I got the call. Madonna made her choice and I got to work making a wedding band for Guy. I was also told to expect a call from Guy regarding a ring for Madonna and that I was to act surprised. Like a true ham, I feigned surprise when the *Lock, Stock* director came into the shop to talk about it.

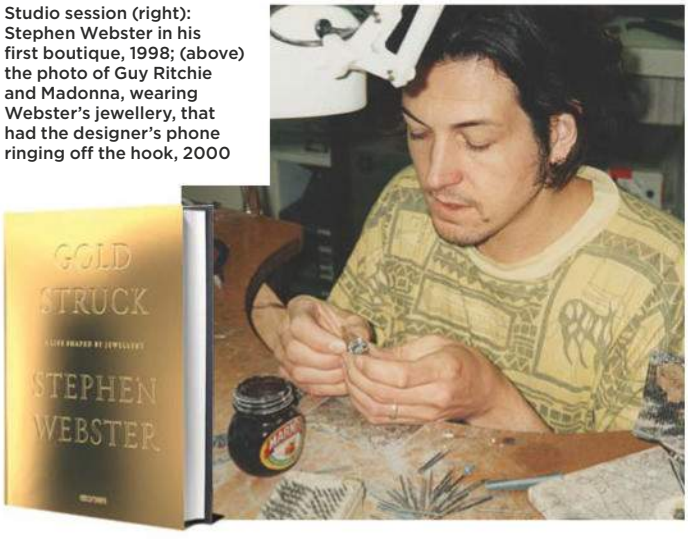
Needless to say, there was a great deal of interest in the Madonna/Ritchie wedding, but I had been asked to keep quiet about my involvement until after the ceremony. With the sworn promise that no details would escape until the following day, the *Sunday Times* wanted to run the story of the wedding rings. Rankin took my portrait, which meant the *ST* was taking it pretty seriously.

'The picture of Madonna wearing my ring spread like wildfire'

As press goes, this was as good as it gets. "Lord Of The Rings" was a double-page spread in the *Sunday Times Style* magazine. The wedding party was still going on when the paper hit the newsstands.

After that, the phone never stopped ringing: customers, buyers, private commissions, more celebrities, requests for interviews from all over the world. To this day, I don't think there has ever been such a fuss made over a couple of fairly ordinary wedding bands.

A chance meeting at a quiet English wedding had resulted in me making the rings for the most high-profile, rock'n'roll wedding of the decade. My life had changed forever. Thanks, Brian. *Goldstruck: A Life Shaped By Jewellery by Stephen Webster (£50. Salma Editions) is out on 17 November.*



Studio session (right): Stephen Webster in his first boutique, 1998; (above) the photo of Guy Ritchie and Madonna, wearing Webster's jewellery, that had the designer's phone ringing off the hook, 2000



Carry the day

It's the season of goodwill, and style columnist Jim Chapman is packing a lot in

AT what point does your mother hand over the Christmas baton and ask you to start hosting at your house? I love spending time with my family, but I must confess I'm not looking forward to having them all in my home.

At the moment, I have it easy; December has become my month of travel to spread goodwill to loved ones. There's the pre-Christmas visit to my mother, brother, two sisters, three nieces and nephew to get the children excited. The early December stay with my mother- and father-in-law, plus their dog, three cats and five chickens. What with all of that travelling, I have become a seasoned pro at the art of packing a weekend bag. Here's what I've learnt.

First, you must find the right bag. Having a stylish holdall is something of a status symbol and if you travel a lot it's definitely worth the investment. It's tough to look like a capable adult while carrying a tatty old duffel with overfill crammed into used shopping bags. I use the Aspinal Shadow holdall, which looks great in brown nubuck with chocolate leather detailing. The large pockets on the side are perfect for storing the things I use frequently and the buckle detail is a nice touch that hides the clasps. Before purchasing your bag, make sure it meets your criteria; if sourced properly, it will be a great travel companion for many years.

For frequent travellers, I recommend buying duplicates of items you pack every time. By making your holdall their new home, you minimise the stress of remembering your toothbrush and phone charger the morning you go. I've invested in second laptop and phone chargers, plug adapter, headphones and spectacles. After forgetting to pack my contact lenses for the millionth time, I even decided to fill up a toiletry bag. I now have a Kiehl's moisturiser, eye cream and cleanser, a Cartier deodorant and matching cologne, toothpaste, toothbrush, hair product, nail clippers and surplus contact lenses all ready to go. With the essentials done, all you need to think about is what to wear.

Unless you're going somewhere warm, the chances are you'll be taking heavy knitwear, which, of course, takes up valuable space. Packing can be like a real-life game of Tetris and one chunky knit can equal five T-shirts. Providing you won't sweat to death in transit, it's probably worth wearing the items that are toughest to stow.

Pick your most versatile footwear. I am a size eleven, so it's practically impossible for me to pack more than one pair of shoes. As such, I usually wear a pair of leather boots (that can be dressed up or down) to travel in and pack a spare pair of Converse. To save space, I fill up this pair with socks and boxer shorts. As long as you don't have athlete's foot, you should be fine.

Watch Jim Chapman's everyday grooming routine at youtube.com/gqrecommends

Above, from left: Holdall by **Aspinal Of London**, £695. aspinaloflondon.com. Face wash, £15 for 150ml. Moisturiser, £29 for 125ml. Eye cream, £22.50 for 15ml. All by **Kiehl's**. kiehls.com

Photographs Mike Blackett; Full Stop Photography; Photoshot



Four's company: T.M.Lewin have been an MCFC official partner for more than a year

KEEPING IT CASUAL

Menswear maestro **T.M.Lewin** has notched up a one-year anniversary with Manchester City. David Silva, Joe Hart, Aleks Kolarov and Nicolás Otamendi showcase the squad's match-winning formation

Several parallels can be drawn between the worlds of sport and fashion. The constant necessity to evolve is absolutely paramount in both industries, as is a winning state of mind. Because of this, Manchester City FC's club uniform from T.M.Lewin has transformed to a more casual ensemble.

Showcased exclusively to *GQ* by Manchester City's finest four – David Silva, Nicolás Otamendi, Aleks Kolarov and England's goalkeeper Joe Hart – it's clear that the team's off-pitch styling from T.M.Lewin is just as striking as the unmistakable sky-blue home strip. In true Manchester City form, T.M.Lewin's slim-fit casual shirt provides a modern approach and stays true to those essential home colours, while a waistcoat knitted with New Zealand merino wool partners perfectly with the team's silk-lined, navy-blue jacket. The finishing touch comes with a knitted (and hand-finished) tie, made from 100 per cent pure silk. Each of the team's players were instrumental when working with the T.M.Lewin design team and drew yet another great result for Manchester City FC: a remarkable set of unrivalled formalwear. *Available at selected T.M.Lewin stores nationwide and online at tmlewin.co.uk*

1894: Manchester City FC is founded. **55,000:** The number of people who can fit into the Etihad Stadium, the home of Manchester City FC. **102:** The total number of goals Manchester City FC scored in the 2013/14 Premier League Season. **2010:** David Silva's first appearance for the club. **25:** Players in Manchester City FC's first team squad, with Belgium's Vincent Kompany captaining. **4:** The number of times Joe Hart has won the Golden Gloves award

Unlikely heroes

Giving small boutiques a global reach is no longer impossible, thanks to online fashion portal Farfetch

THERE is one question at the core of Portuguese entrepreneur José Neves' business – how will people shop for luxury fashion in ten years? And when he came to create Farfetch, chief executive Neves was looking to answer this. What he wanted was to re-create the experience of shopping in your local clothes store and then scale it into a global phenomenon. It was quite an ambition.

But then Neves has never lacked ambition. "I founded my first company – working on software for the fashion industry – when I was 19 and studying economics at university in Oporto. From the age of eight I had been a complete geek, immersed in the world of code."

Fashion, however, was in the air. The northwestern corner of the Iberian peninsula has long been home to a wide number of clothes factories – indeed, the biggest fashion group in the world, Inditex, the owner of Zara, is just across the border in Galicia.

"My grandfather had been a shoemaker," Neves explains, "and, although it had skipped a generation, I still had friends and family in the business so I decided to forget computers and start a shoe brand."

He admits this was also his ticket out of Portugal and a new life in London, where he opened a store in Covent Garden for his shoe brand, Swear, in 1996. Five years later he launched the now legendary B Store on Savile Row, where amid the old-school tailors the best of cutting-edge fashion was brought together under one roof.

But by 2007 it was obvious that taking fashion online was going to be huge. Net-A-Porter had been going since the start of the



PHOTOGRAPH BY
MICHAEL HEDGE

Tomorrow the world:
1 Bag by **Christian Louboutin**, £1,395.
2 Shirt by **Gucci**, £450.
3 Shirt by **Browns**, £110.
4 Trainers by **Lanvin**, £340.
5 Scarf by **Burberry**, £495.
6 Jeans by **Dsquared2**, £320.
7 Headphones by **Master Dynamic**, £319.
8 Hoodie by **Givenchy**, £1,130.
All at brownsfashion.com



decade and was all the City and beyond could talk about. Even so, Neves thought the established players were missing a trick. "Having run a multi-brand boutique I was aware of the risks inherent in a traditional wholesale business," he explains. You end up owning a lot of stock that costs from the word go and risks becoming a logistical nightmare.

To make matters worse, the recession was about to hit. "We were talking about how times were already hard for the independent boutiques," he recalls. "I mean, most of these guys wouldn't be able to do a convincing online business themselves. And most of them wouldn't actually want to run a big online business. They were bricks-and-mortar retailers and in many cases these stores were family businesses and labours of love."

And then came the eureka moment. "These guys know what to buy. They have an incredible inventory. It's just not online. So if we create a platform with all the best independent curators of fashion it would be great for the consumer."

Forgetting the finance boys for a moment, the first people he had to sell the idea to were the retailers themselves. "We were going to Paris and Milan, knocking on doors in the UK, Belgium and Denmark. I already knew these people because they were buying from my wholesale company in London or knew about it – we were from the fashion industry and understood the language. That got us a lot further than some guys from Silicon Valley armed with nothing but a PowerPoint presentation."

Neves was looking for strong viewpoints. "These could be luxury stores, such as Browns in London or The Webster on Miami Beach, or more alternative places that can be quite dark in their aesthetic, buying outré pieces from obscure Japanese designers. It is this mix that we love. That's what fashion is all about."

Today Farfetch features around 1,500 brands and has signed up 300 stores worldwide. Still headquartered in east London, it has recently opened offices in





'These are boutiques that don't want to run big online businesses'

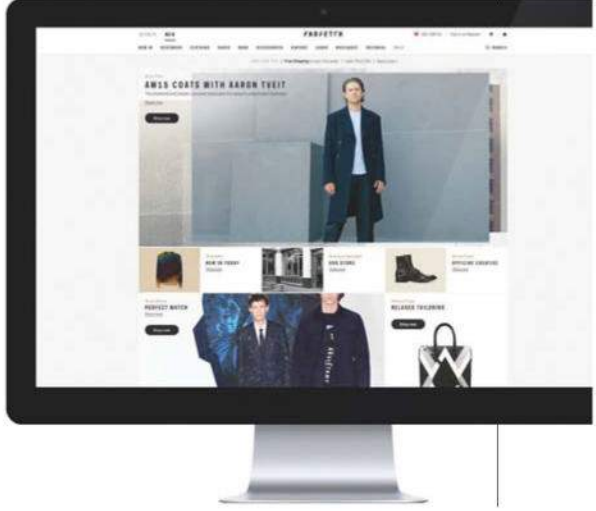
the US and Brazil. Early growth was due to the search engines – if you were to google some small Swedish brand, say, you would be likely to land on Farfetch. The fact it was actually a group of boutiques from around the world was irrelevant.

According to Neves the first time many customers realise how the site works is when their purchase arrives boxed-up and delivered by an independent store. "The funny thing," he says, "is that once they find this boutique and love the packaging and the service they will take advantage of the follow button and actually start browsing by boutique rather than brand."

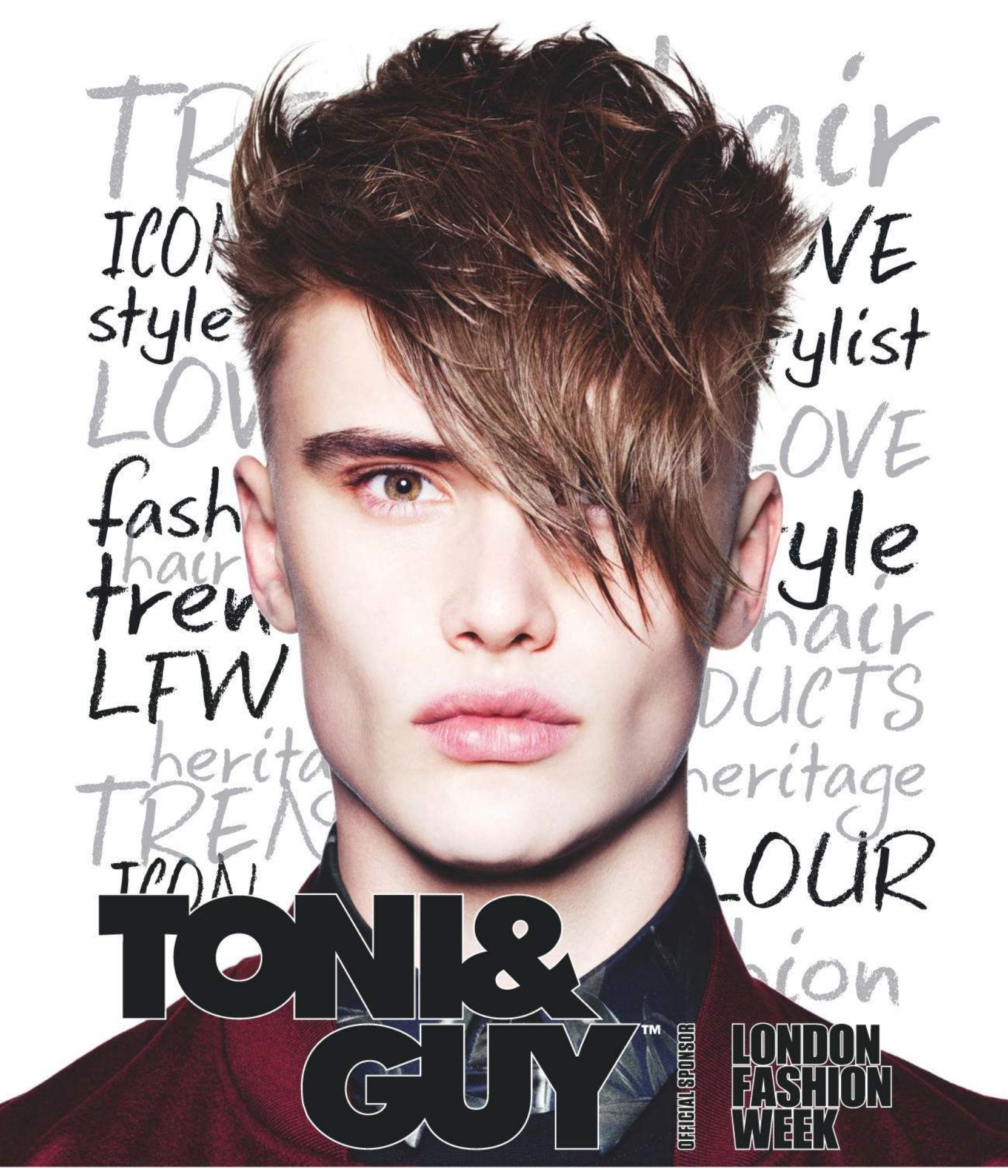
From a fashionista's perspective there is another advantage to the Farfetch model. When you browse an e-tailer, you find the edit of a small, dedicated team of buyers. They might do a brilliant job, but there is every possibility they haven't picked up that piece you loved on the Burberry catwalk that season. But with buying teams from hundreds of boutiques, the possibility that someone, somewhere, has the same taste as you increases. And this works both ways, according to Neves. "We represent up to 40 per cent of these stores' sales, so it helps them be adventurous. They can see those mad trainers by Jeremy Scott for Adidas and think, well, I might not sell these in Rome but the kids in Singapore will love them."

Neves' latest move has been to acquire the ground-breaking London fashion store Browns. This is the next step in his quest to fuse bricks-and-mortar and online. Browns will be on Farfetch but also have its own e-commerce business, featuring many exclusives. It will be a test-bed for new innovations that will be rolled out across the Farfetch community.

The future may not yet be now – but thanks to Neves it is getting closer. RJ GQ



Striking distance (from top): B Store, Savile Row; Farfetch founder José Neves, May 2015; the digital curators' homepage



FOR YOUR NEAREST SALON VISIT WWW.TONIANDGUY.COM
OR CALL 0800 731 2396
F : /toniandguyUK T : @toniandguyUK I : /toniandguyuk

Style SHRINK

BY ROBERT JOHNSTON

Follow Style Shrink on Instagram **@roberttjohnston**



Boots by **Hunter**, £90. hunterboots.com



Jacket by **Stone Island**, £950. stoneisland.com

LETTER of the MONTH

Nothing makes me feel more miserable than having wet feet. Is there any way wellies can be worn stylishly?
Glenn, via email

I remember being in New York City during a big dump, as the locals so charmingly refer to a snowstorm. Within minutes of the first flakes you couldn't see from one side of Central Park to the other. But perhaps the most striking sight was the way New Yorkers all suddenly seemed to be wearing stylish Wellington boots. Despite having invented them – and having a climate that demands them – the Brits don't do wellies well. This is a shame, as they are probably the most practical footwear ever invented and you don't even have to sacrifice style for comfort to pull them off – or, indeed, on. My current favourites are by **Hunter**, a great British brand that has been given a spectacular makeover by Alasdhair Willis (aka Mr Stella McCartney) without changing its reputation for being the best boots in the business. The pick of the bunch are the original Chelsea boots (*pictured, above right*) – they're like a wellie but stop at the ankle with an elasticated panel, like, unsurprisingly, a regular Chelsea boot. They are perfect for winter in town and come in a range of colours. I recommend the umber (a brownish red, a bit like terracotta), which is new for this season. Wear them with jeans or chinos rolled up so that they don't get wet. On a damp Saturday morning I pair them with sweatpants, a **Stone Island** jacket (*pictured, above*) and a white T-shirt.

I feel, as I turn 33, that it is time for the leather boot. It needs to be brown in colour and rugged enough for everyday wear, while not being overly chunky. Where do I turn?
Tom Miller, via email

Tom goes on to say that his research online has suggested that the choice ultimately comes down to either a British brand and an American. In my book, that means a straight battle between the likes of Grenson, Tricker's and Cheaney on this side of the pond and Red Wing and Timberland on the other. I am a huge fan of **Red Wing**, which is celebrating its 110th anniversary this year, so it must be doing something right. For a great everyday boot that can be worn with chinos for officewear, check out the Beckman leather boots with their rubber half-soles. And despite hailing from the wilds of Minnesota, I like to think that they have a bit of a Baker Street Irregulars vibe to them – so, perfect if you want to look like a Victorian street child in the pay of Sherlock Holmes (and I kind of do). If you are not feeling totally transatlantic, it is worth checking out the latest collection from **Ugg**. There is a lot more to the brand that comes from the land of wonder down under than sheepskin. For something a little smarter, take a look at the espresso-brown brogue Stow boots by Northampton-based British brand **Tricker's**, which has a nearly seven-decade lead on Red Wing. This style will work as well with a suit as it will with jeans. Similar in style are the **Grenson** Fred boots in scotchgrain and with leather soles. I know Tom has looked at the Aviator collection by **Joseph Cheaney** and I congratulate him on his good taste. This range is dedicated to Flight Lieutenant Joseph "Dick" Cheaney who fought for his country in the Second World War. The pieces reference his flying career and I am particularly taken by the Tiger Moth boots in copper goatskin – they make me want to pull that joystick and loop the loop. Perhaps not suitable for the working week, but for a wet winter with a preppy twist, however, you can't beat waterproof duck boots. The Canadian brand **Sorel** knows a thing or two about foul weather and the Caribou will take the worst the elements can chuck at you and leave you looking great.



Watch by **Victorinox**, £409. victorinox.com

With two kids, I can't justify extravagances. All I want is a simple, non-fussy, not overly "sporty" watch with stainless-steel bracelet and I have a budget of £500 – but I just can't find one.
Tom, via email

Watches can be heart-stoppingly expensive. Indeed, for a very high-complication piece such as a tourbillon, you can pay up to £250,000. It may seem extraordinary to wear something that costs as much as a flat, but the truth is that when you get to this level of craftsmanship, you are talking about a work of art. But, of course, the majority of us will never be fortunate enough to own something like this, just as most of us will never have a Matisse hanging on our wall. The good news is that you can still get a lot of watches for around £500. The choice of mechanical watches under £500 is, unsurprisingly, limited, but check out **Hamilton**. The sporty Khaki King Scuba Auto is £440 and looks a lot more expensive. If you forego a mechanical movement, the choice widens considerably. I love **Junghans**' Milano Solar (*£325*), which is powered by sunlight. It looks great on a steel Milanese strap. If you want something that will take anything you can throw at it – and I have seen this watch being run over

Photographs Full Stop Photography

by a fire engine – then look at the **Victorinox** Swiss Army Inox Naimakka (*pictured*). This costs £409 and has a nylon strap that I think is pretty cool, but different iterations do come with steel bracelets, too.

Would you be able to recommend a tailor who can alter a trench coat? I recently bought one but must have either lost weight or picked up a size too large in haste.
James, via email

Every man should know a decent tailor. If you are buying suits, jackets and coats off the peg, it is highly unlikely that the fit will be perfect. For example, a typical off-the-peg size 40in jacket will have 25.75in regular sleeves – measure yourself and it is likely one of your arms will be a different length (usually the one you write with). Let's face it, no one looks good with a sleeve hanging below the knuckles. A decent retailer should offer to alter clothes when you buy them (for a price), but if not, or if you want to make sure cheaper pieces look as good as they can, then call upon the help of a tailor. When I lived in New York, my neighbours would even have their **Banana Republic** T-shirts shortened by the dry cleaner (those in Manhattan tend to offer tailoring services), and the resulting fit was worth the money. If you don't know a good one, contact the best local department or menswear store to ask if they can recommend one. I go to the **Hidalgo Brothers** (13 Savile Row, London W1. 020 3441 3369), but there are many brilliant tailors throughout the UK.

Submit your questions to our style guru: styleshrink@condenast.co.uk



The author of our Letter Of The Month will receive a stylish black and rhodium Townsend fountain pen worth £190 from Cross. Cross is the maker of quality writing instruments and has a range of distinctive lifestyle accessories. *cross.com*



Pearls just want to have fun (clockwise from left): P Diddy and Naomi Campbell photographed for Vogue by Mario Testino, October 2001; jewellery shot for Vogue by Mark Mattock, July 2001

Cufflinks by **Theo Fennell**, from £8,250. theofennell.com

All hail the bling kings

Get your rocks on: the new 'peacock' is here to stay, says Carol Woolton

LATELY, you may have been noticing an abundance of glittery things wrapped around men's wrists. I certainly have, but I admit that, as *Vogue*'s jewellery editor, I do hang out with male designers more prone perhaps than other members of their sex to wear bracelets. It's true a gold-and-leather engraved signet friendship bracelet glints from under Theo Fennell's white Aertex sleeve, while Stephen Webster's "England Made Me" matt black ceramic bracelet shines with a rose-gold and diamond Churchill clasp.

Both pieces have a fine jewellery design in direct contrast to the flashy solitaire rocks we've grown used to seeing clamped to the ears of US hip-hop stars, footballers or Formula One kings. And it's a growing trend as men, designers and civilians alike, are searching for fine jewels as an alternative to the beads or bling thing that has defined men's jewellery over the past decade.

Boys became comfortable with silver pieces ten years ago and then only if they swung with "manly" weapon-style motifs, but now they are looking to up their game with designer diamonds and precious stones. "Men want a prestige element to jewellery now, so its become much more interesting," explains Webster from the Las Vegas Couture Show, "but they still connect with something masculine." Hence his ceramic bracelets come in "guy" colours such as ox-blood, gunmetal and gloss black, with diamond fastenings shaped like a Corona cigar-cutter in enamel and diamonds.

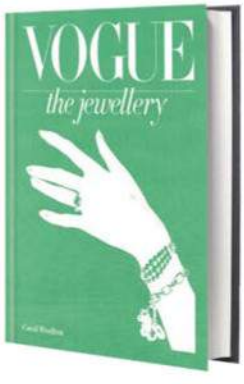
It appears that men are on a mission to reclaim their traditional peacock role. In the past, it wasn't only Indian maharajahs who were bejewelled. "We might think of them as being the height of sobriety and conservative of dressers, but even the most straight-laced Victorian or Edwardian had more than a hint of gold about him," says Fennell, "with signet rings, tie-pins, dress studs, cufflinks – and then they'd whip out a stone-set cigarette case. And, of course, they loved a medal trimmed in diamonds to pin to a sash in the evening."

It took the First World War to wipe the shine off men's jewels, which languished as a style until the Sixties. In *Vogue The Jewellery*, published this month, I describe how dandy Christopher Gibbs picked out fistfuls of gold signet rings to complement his Swinging Sixties sartorial style of mauve silk shirt with puff sleeves and corded trousers. By the Nineties, P Diddy was confidently discussing the clarity of diamonds in *Vogue* pictured dripping in emerald-cut and pear-shaped diamond necklaces and bracelets from Graff. "Big bling-bling," as he called it.

As well as bracelets, in his workshop Fennell has shown me twinkling trays of diamond studded locket-style cufflinks which open to reveal an enamelled J Class yacht or Ferrari waiting to be claimed by a proud owner. "Increasingly, there's a resurgence of the glory days of men's jewellery," says Fennell, "because men are commissioning personal things to be made to wear."

Webster recently returned from a friend's birthday party in Ibiza where, according to him, "every single guy had a precious bracelet on".

"They were a mix of raw brown diamonds, black and white diamonds or Colombian emeralds," he says. He feels the trend is so strong the next step is for men's jewellery boutiques within department stores. "Guys don't want to walk into a woman's world," he says. "At the moment it's entirely a bracelet and ring thing – nonetheless, the new peacocks need their own space to strut their stuff."



Vogue The Jewellery by Carol Woolton (Conran Octopus, £75) is out now. octopusbooks.co.uk

Photographs Mark Mattock; Mario Testino

RAYMOND WEIL
GENEVE



IN PARTNERSHIP WITH Piper

Mr. Raymond Weil's other great passion was undoubtedly aviation. He was a true pilot and particularly loved to fly his Piper aircraft around the Matterhorn. In his honour, a unique freelancer Pilot special edition watch was created in partnership with legendary general aviation manufacturer Piper Aircraft Inc.

Join the discussion **#RWPiperAircraft**

Special Edition - ***freelancer***

THE SHOCK FACTOR

Strengthen your watch game for AW15 with the **G-SHOCK** Premium collection from **Casio**: rugged, ready and raring for whatever's next

To be tasked with making any product "unbreakable" is a tall order, but this was the mission of Kikuo Ibe, the creator of G-SHOCK, when it came to making his mark on the world of watches. In true form (and thanks to Ibe, of course), the G-SHOCK Premium range has now emerged as the world's foremost collection of adventure-proof watches.

But often, when the worlds of strength and technicality join, the end result can be a little bereft of beauty. However, Ibe's vision on the MTG-S1000V (*pictured, right*) was to create a watch that is as sleek on the wrist as it is steadfast in the face of the boldest pursuits – the perfect marriage for any watchmaker. After all, the structure of the timepiece is designed specifically to resist gravity, freezing temperatures, high water pressure and keeps magnetic fields at bay. No wonder a number of astronauts turn to G-SHOCK when on the hunt for an out-of-this-world watch. Each characteristic is a singular triumph that supports the G-SHOCK motto, "Never Give Up", but when partnered with the collection's design – a particular styling that most tough watches lack – it takes it to a new level. The application of black ion-plating undergoes an ageing process to give the MTG-S1000V a distinct look, a similar trait to the more classic G-SHOCK MTG GPS (*opposite, middle*), with both fitting in effortlessly to the G-SHOCK Premium collection. What's more, the MTG GPS ensures the world's most accurate time by harnessing GPS functionality, while the Gulfmaster (*opposite, right*) is equipped with a tide graph display and a digital compass.

Tough yet undeniably luxurious: this collection is set to be a favourite in AW15 for those looking to get their hands (or wrists) on an unbreakable piece of hardware. *Available at Goldsmiths and online at g-shock.co.uk*

Photographs Nato Welton



Opposite: MTG-S1000V, £1,180. This page, from left: GWN-1000B, £650. MTG-G1000D, £1,100. GPW-1000, £750. All by **Casio G-SHOCK**. g-shock.co.uk



order & collect

available at Boots

Order by 8pm and collect for free tomorrow from midday.

Boots

let's feel good

See www.boots.com/ordertodaycollecttomorrow for full terms & conditions about the Order & Collect service. Geographical exclusions apply.



Photograph Mitch Payne

Into the wild

Sauvage – fronted by Johnny Depp, and rich in bergamot and ambroxan – is **Dior**'s biggest launch for men in a decade

STILL HAVEN'T seen the Sauvage commercial? Let us fill you in. Jean-Baptiste Mondino directs Johnny Depp as a frustrated musician who escapes the city for the empty roads and tranquillity of the desert – save the odd bison – where he inexplicably buries his jewellery. So far, so fragrance ad, but it is a coup for Dior: this is the first time the elusive Mr Depp has been coaxed from his Provençal lair (yours for £16.8m – see Sotheby's) to represent a fragrance house.

Breaking free: Despite the name, Dior's Sauvage is not part of the Eau Sauvage collection – it calls upon the house's heritage, but is a new fragrance in its own right

It's also Dior's biggest men's launch in ten years. So what does it smell like? With a name like Sauvage, you might think it's a version of the iconic Eau Sauvage. It's not. François Demachy, Dior's perfumer-creator, used reggio bergamot, an exclusive essence that draws on the house heritage, but it is the ambroxan, a super-creamy musk, that is the real buried treasure. JP GQ

Sauvage by Dior Eau de Toilette, £67.50 for 100ml. dior.com

BRAUN
Series 7

No.1

From the world's No. 1 foil shaver brand*

Does in the first stroke what others do in two**



Sebastian Vettel
F1 World Champion
2010, 2011, 2012, 2013

* Based on global Braun value share in electric foil shaver market from May 2013 to April 2014. Source: Leading market research institute ** Compared to previous Braun generations

order & collect

50% off Braun Series 7 Shavers

shop online at boots.com

Boots
let's feel good

Offer ends 05/01/2016. Available at larger Boots stores. Subject to Availability.
Please see www.boots.com/ordertodaycollecttomorrow for full terms and conditions about the Order & Collect service. Mon – Sat, Geographical exclusions apply.

Medical marvels?

STORY BY **ALICE HART-DAVIS**



The cutting-edge clinical science of grooming's greatest new products has closed the gap between medicinal moisturisers and off-the-shelf serums. GQ enlists skin-care supremo Alice Hart-Davis to smooth over the facts...



SAVING FACE

From left: Alpha H, No7 and Clinique all fall under the new grooming genre of 'cosmeceuticals'





AT THE launch of an anti-ageing super-cream, the doctor sitting next to me leaned over and dropped a bombshell. "You know, this stuff really does work," he said, "but they can't say so in so many words, or it would have to be sold as a medicine, not a cosmetic. If a product makes a physiological change to the skin, then technically it should be reclassified as a medicine. But pharmaceutical clinical trials take years, cost hundreds of millions and then the product will only be available on prescription so you wouldn't sell so many."

Indeed, I am always being told – admittedly by the companies that made the stuff – how wonderful and truly effective particular products are, yet whenever I seek unbiased opinions from dermatologists whether new products work as >

1 The Liquid Laser range by **Alpha H** harnesses "Juveleven", a hexapeptide that mimics the four key proteins that regenerate skin tissue. Cleansing Oil, £35.95 for 100ml. *Hexapeptide Concentrate, £47 for 50ml. Anti-Ageing Balm, £56 for 30ml. All at Mankind. mankind.co.uk*

2 No7 Men Protect & Perfect Intense Advanced Serum contains "Matrixyl 3000 plus" – peptides that spur the production of collagen and the repair of fibrillin in connective tissue. *£24.95 for 30ml. At Boots. boots.com*

3 Clinique For Men Dark Spot Corrector has Ascorbyl glucoside (Vitamin C derivative) which is the primary active ingredient. *£42 for 30ml. clinique.com*

Photographs Full Stop Photography

well as claimed, they say that while the ingredients in the new product looked promising, the only anti-wrinkle product that had proven pharmaceutical status was prescription-strength vitamin-A cream (such as Retin-A or Differin). Over-the-counter skin care simply couldn't be as effective, they implied.

But recent advances in skin-care technology mean the lines between cosmetics and medicines have become blurred, running rings round the skin-care legislation and giving rise to the genre of "cosmeceuticals". There's no legal definition of these cosmetic/pharmaceutical hybrids (Medik8 Obagi, Alpha H, etc), though; as far as the regulators are concerned, a product is either cosmetic, to improve the look of the skin, or pharmaceutical, to treat a condition, so cosmeceuticals get lumped in with cosmetics.

At least working out what works best is easier than it used to be. Ever since the results of a clinical trial on the Boots brand No7's Protect & Perfect serum were aired on a BBC *Horizon* programme in 2007, proving that the product had anti-ageing benefits equivalent to the prescription-only vitamin-A based treatment, cosmetics companies have been carrying out credible clinical trials to prove that their products do what they claim. Clinique, for example, has clinical proof that its Dark Spot Corrector reduces brown spots as effectively as a prescription skin-lightening treatment.

To scientists, these clinical trials might seem lightweight compared to pharmaceutical drug trials, but for the skin-care consumer, they're a real help in deciding whether a product does what it says on the box. Many small brands can't afford to attempt them but some niche brands find it worthwhile. After Cult51, a unisex night-cream, became the top-selling cosmetic product at Fortnum & Mason through word-of-mouth recommendation, its creator Richard Mears paid to put it through a clinical trial. Now he can claim that his product "reduces the appearance of wrinkles by up to 52 per cent in 28 days" and judges it money well spent.

£613m estimated value of UK men's toiletries market by *2019**





Richard Mears' (*above*) **Cult51** claims to be "abundant with scientifically advanced ingredients". *£125 for 50ml. At Fortnum & Mason. fortnumandmason.com*

But aren't these products making the sort of physiological changes in the skin that cosmetics aren't supposed to do?

"It's not as simple as that," says Dr Chris Flower, director general of the Cosmetic, Toiletry and Perfumery Association, the trade association of the cosmetics industry. "The definition of a medicinal/pharmaceutical product is that it has a physiological effect 'through metabolic, pharmacological or immunological action', so cosmetics *can* have a physiological effect on skin, as long as it is not through one of those actions."

Meanwhile, the newest skin care aims to give your genes a helping hand. There are thousands of genes related to skin ageing and genomics – the study of gene activity or expression – is an area that scientists at Olay [the Procter & Gamble brand] have been studying for a decade.

"The genes you are born with won't change," says Olay's principal scientist Dr Frauke Neuser, "but what will change is how active they are. We now know there is a group of 2,000 genes in the skin that are important to make you look young. The next step is to overlay this with the active ingredients we have and work out which ones can compensate."

The most extraordinary product (so far) in this area has to be a skin-care serum called TA 65. There is clinical data to show that it activates an enzyme that stops your telomeres from wearing away. Telomeres are the "caps" that protect the ends of each strand of your DNA (like the aglet, the bit at the end of a shoelace). The longer your telomeres, the better your DNA is holding up and the younger your skin will look.

Can all these products still be classed as cosmetics?

Bizarrely, yes. "These are not medicinal claims," says the spokesman for the Medicines and Healthcare Products Regulatory Agency (MHRA). "Wrinkles are not an adverse medical condition, and claims to reduce their appearance fall under cosmetics regulations."

Even if a product is improving the expression of certain genes? "Indeed. It's not classed as a medical claim."

Nonetheless, companies shy away from discussing the topic. "Yes, we are affecting the gene expression in the skin," says one spokesman, who would only talk to me off the record. "All skin-care companies are. We know the active ingredients work, but we are not allowed to say that otherwise we are worried the ingredient in question could be classified as a drug and all that entails. We all dance around the issue but without a major change in European legislation, it's not even up for discussion at the moment."

Which means, however illogical it sounds, that what products say they can do is more important than what they actually can do – and they can do a great deal.

"It's a shame," says Dr Flower. "If we could get clarification on the issue and, with the MHRA, look at redefining where we draw the line between cosmetics and medicines, then there would be a tremendous boost to innovation and research. It's a shame because until that happens, we are relying on puffery-type advertising when we could and should be explaining the real science behind the products."



FOLLOW MY CREED

The arrival of the house of Creed is further proof that Mount Street is still Mayfair's most stylish address. Creed decamped to Paris in 1854, but now returns to its London origins with the opening of its first store at No99. It's a fragrance lovers' dream and features exclusive scents previously unavailable in the UK, along with special commissions to celebrate the launch, such as Royal Mayfair, which has a British flavour with a Caribbean twist.

Royal Mayfair by ***Creed****, £175 for 75ml. Creed, 99 Mount Street, London W1. creedfragrances.co.uk*

Photographs Full Stop Photography. *Source: Mintel Men's Toiletries UK October 2014

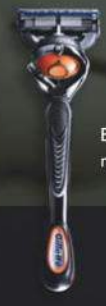
I OBSERVE THINGS
AND REMEMBER THEM VERY ACCURATELY.
I THINK THAT EVEN THE WAY IN WHICH
A MAN SHAVES IN THE MORNING
IS WELL WORTH RECORDING.

Ian Fleming™

IAN FLEMING,
CREATOR, JAMES BOND NOVELS



SPECTRE
007
ONLY IN CINEMAS



Bring out the 007 in you. The Gillette FlexBall™
moves like no other razor to get virtually every hair.

Gillette
THE BEST A MAN CAN GET™

SPECTRE, 007 and related James Bond Trademarks ©1962-2015 Danjaq, LLC and United Artists Corporation. SPECTRE, 007 and related James Bond Trademarks are trademarks of Danjaq, LLC. All Rights Reserved
The IAN FLEMING brands, image rights and quotes from Ian Fleming are owned by and used under licence from The Ian Fleming Estate. Quotes from Ian Fleming's novels © Ian Fleming Publications Limited 1957-1964. ©2015 P&G

GQ EDITED BY **GIORGINA WALTIER**

PORTFOLIO

FASHION • EXCLUSIVE EVENTS • GROOMING • NEWS • COMPETITIONS • WATCHES



1 Biker's back

If you are going to invest in a leather jacket, then keep it classic and go for a black biker. With quilted shoulder detailing and multiple zips, **Philipp Plein**'s take on the wardrobe staple is a winner. *£1,854. plein.com*



4 Exclusive Watchfinder reader event

Join **GQ** and **Watchfinder** from **6.30pm–8.30pm** on **3 December** for an exclusive opportunity to shop the luxury boutique's latest timepiece collection at its **Royal Exchange** store, London EC3. Guests can enjoy **£200 off any watch**, a 24-month warranty, the opportunity for a buy-back guarantee service and complimentary champagne and canapés. But if that isn't enough to whet your appetite, then perhaps a watch-making masterclass will be: Rolex-trained head watchmaker Tony Williams will be on hand to demonstrate the deconstruction of a movement. But like all the best events, tickets are limited and will be allocated on a first-come-first-served basis. *Register at GQWatchfinder@condenast.co.uk*

2 New kit on the block

Taking inspiration from a slim-fitting Sixties silhouette, this season sees casualwear brand **Farah** debut its first tailoring collection – and we are certainly impressed. *Jacket, £130. Rollneck, £70. Trousers, £80. farah.co.uk*





3 Party in patent

If you are in need of a great pair of shoes to get you through the party season, then look no further: **Church's** has the answer with these classic patent lace-ups. Job done. *£340. church-footwear.com*

5 Tartan takeover

If you are not quite brave enough to don a tartan suit, then why not go for tartan shoes? Available in green and grey, these tasseled slippers by **Jimmy Choo** are the perfect festive footwear option. *£595. jimmychoo.com*





6 All the fun of the Fair Isle

In the world of knitwear, December means one thing: the return of Fair Isle. Team **Next**'s classic mustard and navy knit with jeans, chinos or cords for a true nod to Christmas. *£25. next.co.uk*

Kicks fix

When it comes to trainers, this season is all about the new Tubular by **Adidas**. Available from **JD Sports**, in high and low-top styles, the Tubular mixes elements of archive classics with modern technology and fabrication. *£90. jdsports.com*

7 Bottoms up

If you're a beer fan and you fancy trying a new tipple, then look no further. **Bavaria Beer** is made from natural Netherlands spring water and comes in alcohol and alcohol-free versions. *£1.99. bavaria1719.co.uk*



8





9 Top to toe

This winter is all about grey-on-grey dressing. Take luxury Italian brand **Corneliani**'s lead and perfect the look by layering a smart wool jacket on top of grey tailoring and a rollneck sweater. *Suit, from £1,300. Jacket, from £1800. corneliani.it*



10 Bag it up

It may be best known for its sheepskin-lined footwear, but **Ugg** makes a darn good man bag too. This khaki canvas satchel is the perfect go-to bag, big enough for all the essentials and small enough to discourage you from carrying far more than is necessary. *£180. uggaustralia.co.uk*



2



3



4



5

1 House rules: **1** E Tautz's Spring/Summer 2016 collection at London Collections Men **2** Patrick Grant (left) joins Vertu CEO Max Pogliani at the BFC/GQ Designer Menswear Fund award-winner presentation **3** A mood board at Grant's Wapping office **4** Looks from the E Tautz SS16 runway show **5** Grant in his role as judge on The Great British Sewing Bee, BBC Two **6** T-shirt by E Tautz, £295. etautz.com **7** Grant in the E Tautz office in Wapping, London

'Patrick Grant demonstrated a unique flair and an inherent sense of commercial awareness'

MAX POGLIANI, VERTU

Photographs Rhys Frampton; Antonio Salgado; BBC/Planet Photos

7

THE WINNING COMBINATION

Since Patrick Grant resurrected E Tautz in 2009, the re-imagined label has transformed British men's style. Now, as winner of the second annual British Fashion Council/GQ Designer Menswear Fund, sponsored by Vertu, he's moving to the front of the fashion stage. GQ meets the man who made the brand...

STORY BY **ROBERT JOHNSTON** PORTRAIT BY **RHYS FRAMPTON**

6



There is no way around it. Life simply isn't fair. You can talk all you like about level playing fields, but the plain fact is that when the man upstairs was doling out the good stuff, the majority of us seem to have been behind the door.

Someone who was definitely in front of the door – and at the head of the queue – is tailor and designer Patrick Grant. Charming, intelligent, articulate, immaculately dressed and, damn him, with model good looks and a TV career as judge on *The Great British Sewing Bee*... if he weren't also so obviously talented we would probably hate him. And there is no doubting his talents. As the man behind London label E Tautz, he is this year's winner of the BFC/*GQ* Designer Menswear Fund Award, sponsored by Vertu – and with it £150,000 and a bespoke 12-month mentoring programme.

"It's surreal," he admits. "I didn't expect it all. It is such an important prize and we have already seen what a difference it has made to last year's winner Christopher Shannon. And I've already gained an enormous amount from the mentoring that all the shortlisted entrants received in the run-up to the award itself."

"The fund was set up," explains BFC chief executive Caroline Rush, "to enable us to give menswear designers the same support we give womenswear." According to Rush, the *Vogue* fashion fund was a game changer and points out that in recent years past winners have included such big names as Christopher Kane, Nicholas Kirkwood and Erdem. "So the prize is really about being able to give a cash injection to something that will help provide the infrastructure to a business that has the opportunity to really accelerate its growth. Patrick won this year because he had a very strong business plan and a very clear idea of how the fund would help him. He was very specific with how the mentoring would add to his business, and I think we can already see how he has embraced that and is already engaging with Vertu and tapping into resources they have available."

Of Grant's win, Vertu's CEO Max Pogliani says, "The level of talent and business acumen presented by the shortlisted designers was exceptionally high, but Patrick demonstrated a unique flair, precise craftsmanship and an inherent sense of commercial awareness." Pogliani has no doubt that Grant has what it takes to see his business take its place at the forefront of the British and therefore the global menswear stage. "I believe our support for this award is so important because we are a British company and, while I may be an Italian CEO, it is our responsibility to support and nurture British talent and industry. Vertu is not just a phone, it is a luxury lifestyle product and partnering with British fashion like this helps us to understand this world better and to be more a part of it. Design, creativity and craftsmanship are our shared values. Helping young designers to understand the business and helping them with our experience is a win-win situation."

I should disclose at this point that Grant and I are both Edinburgh boys. Indeed, we went to the same school, the Edinburgh Academy, although we didn't know each other and we weren't in the same year. Neither of us enjoyed the experience – strangely, apart from a shared enthusiasm for the school's uniform of a green tweed blazer – "Did you hear that they have got rid of them?" Grant, now 43, says. "It is shocking." We even used to buy menswear in the same store – Corniche, a little haven of style just off the Royal Mile. I vividly remember buying my first Katharine Hamnett shirt there, whereas for Grant it was more Jean Paul Gaultier and Vivienne Westwood.

> 'It was all Western. I got bored of suits and wanted to wear some harem pants'

But fashion wasn't his first choice of career. In fact, Grant went on to study engineering at Leeds and, after a brief stint in marketing, he studied for an MBA at the internationally renowned Saïd Business School at Oxford University. And there he found his calling. Not, as you might expect, in a classroom or from an inspirational academic, but from an old copy of the *Financial Times*, picked up by chance. Under "Businesses For Sale" – "It was the first time I had even read that section" – an ad offering a venerable Savile Row tailoring house caught his eye. The rest, as they say, is history. "I had no idea what it might entail or cost, but just knew I wanted to find out more."

When the *FT* picked up on the story years later, it interviewed Stephan Chambers, who had taught Grant entrepreneurship. He recalled, "When Patrick first told me he wanted to buy a tailor's, I remember thinking this can't be a good idea – an old, very niche business that is difficult to grow and scale. But I also remember telling him and his classmates that they should expect the programme to change their lives – and that's certainly what's happened in Patrick's case."

The family-owned bespoke tailor in question was Norton & Sons. Founded by Walter Norton in 1821, it had held a Royal Warrant from Kaiser Wilhelm I and its illustrious clients over the years had included Alfred Hitchcock and Cary Grant. When Patrick Grant graduated from business school in 2005 and bought the business, it consisted of one tailor, one part-time cutter and him. The next three years proved tough – "I'm not sure I was fully prepared for how hard it would be with 100-hour weeks and very little holiday or pay" – but eventually the business turned a corner and he could start work on phase two.

Grant's purchase of Norton & Sons had also brought him the rights to two further businesses, E Tautz and Hammond & Co. The former had been founded on Oxford Street in 1867 and had specialised in dressing those into country pursuits or men in the military, and one of its most famous clients had been Winston Churchill. It had been bought by Norton & Sons in 1968 and had been long forgotten by the time Grant had come on the scene. Nevertheless, he decided to relaunch it in 2009 as a ready-to-wear label. "Essentially," he says, "it is about clothes I wanted to wear. I had been working at Norton & Sons, wearing a suit every single day – if you work in a Savile Row bespoke tailor selling suits, it's kind of obvious that you have to wear one. And when I started wearing non-suit stuff because I, say, was in the studio at Tautz, people's eyebrows would raise. E Tautz clothes are a lot easier to wear and, while sometimes I enjoy the formality of putting myself together in a very structured way, I'm not going to buy my loaf of bread on a Saturday wearing a suit."

From its first collection, the new label was critically acclaimed, but business was tough. The clothes may have been beautiful, but Grant's determination to have everything made in Britain had an effect on the prices. "We were hand-making things in factories in the UK and using the most beautiful cloths that we could get our hands on. The volumes were very small and it was just expensive."

Grant, as ever, was the consummate salesman and I remember being told by one of the biggest names on the London retail scene that if he could have had Grant himself on the floor, the pieces would have flown out of the door, but it was a tough call for his sales >

Photographs Rhys Frampton; Daniel Sims/British Fashion Council; Rex
Grooming Alice Howlett using Chanel Le Lift and Chanel Body Excellence

1





2

Fashion forward: **1** Patrick Grant at his Wapping cutting desk **2** Shirt, £295. Trousers, £435. Both by E Tautz. etautz.com **3** Considering colour swatches for his new collection at the E Tautz office **4** The BFC/GQ Designer Menswear Fund award judging panel (from left) Karen Mengers, Ben Banks, Max Pogliani, Caroline Rush, Dylan Jones, Jonathan Akeroyd and Justine Rouch **5** The E Tautz store on Duke Street, London W1 **6** The E Tautz show at London Collections Men, AW 2014

3



4



5



6



staff. This was, after all, the early days of the recession. Grant, however, refused to be put off. "You have this general upward curve but with glitches and bumps along the way. It was much harder than I thought."

It was this ability to learn that so impressed Vertu's Pogliani and his fellow judges. "Every year, choosing the winner is very difficult, but what I really like about Patrick was how, during the mentoring process, he showed so much openness and understanding," says Pogliani. "He challenged himself and showed an ability to listen and adapt his strategy, but also to keep going."

One of Grant's first steps along the road to world domination has been the opening of the first E Tautz store on Duke Street in London's Mayfair. A short stretch of Duke, off Oxford Street, just south of Selfridges, is rapidly becoming a key British menswear destination, and Grant is slap-bang in the middle of it. "I am so enjoying having this shop," he says, in the basement. "It turns out we have lots of customers who have senior creative jobs in the fashion industry, and the bosses of a lot of the big luxury groups." As he says, immodestly but correctly, "Just cool people."

And he is determined that the BFC/*GQ* award will help him to build that audience – and that is where he hopes the mentoring will be as valuable as the cash. "Being the winner of this award is not only a big thing for your brand," says Pogliani, "it also offers sizeable financial support. So what was important for me was to be sure that the money would be used in the right way. That also meant we all had to make sure we listened to what Patrick wanted to do. We wanted to mentor him and help him do a better job."

To give Grant credit, he rarely rests on his laurels, which is another thing that impressed the team at Vertu. He saw before many of his contemporaries that the overblown pocket-square dandy look of recent years – the disciples of which had once looked on Grant (erroneously) as being one of their own – had been played out.

"It just felt very stale," he groans. "If I saw another photo from Florence of a sockless, tassel-loafered, bespectacled, bescarfed, behandkerchiefed guy wearing three cardigans and a thing over his shoulder in the middle of summer – I mean, that's all very nice, but enough. I think we wanted to move away from that quite consciously. I think the world of clothes is very interesting and very broad, and for a while it had all been very aristocratic western Eurocentric. I just got a bit bored of all that and wanted to wear some harem pants."

It is fair to say that the collections he has shown at LCM have had the ability to surprise.

"In the Spring 2014 collection we showed a short black kimono jacket with a silk lapel and a pair of matching black harem pants. I wore this at a dinner with Prince Charles the other week and he specifically remarked on how good it looked. Taken in the context of the show, the clothes looked extreme, but worn with a classic white dinner shirt, bow tie and a pair of patent leather shoes, it feels like a relaxed and beautiful evening suit."



By design: BFC/GQ Menswear Fund award winner Patrick Grant in his Wapping office

> 'Often the most interesting clothing is worn by a miner or drayman'

Today, perhaps, Terry trousers are the signature E Tautz look. "They're these classic wide-legged trousers that are really selling," he says. "We now do that style in six different fabrics and they sell in all of them."

The aesthetic behind E Tautz is often shot through with a sentimentality for a lost Britain – a sort of post-war innocence. "I love our social history; I'm always intrigued by it – it's interesting to think that we've got such a long and rich history in clothes and the only bit that's been tapped mercilessly for years by a number of brands is just this tiny little 20th-century aristocratic stratum. There's so much amazing stuff in Britain, in so many social strata. Often the most interesting-looking clothing is not what's worn by the king or the duke, but actually a coal miner or a drayman."

The latest collection started with a retrospective of the photographer Tony Ray-Jones – who died aged just 30 in 1972 at the Science Museum. "A book of Ray-Jones' work called *A Day Off* was about the Brits at the seaside and how they metaphorically and literally loosen their ties and become a different thing. It is about a working wardrobe that becomes a casual wardrobe, the rolled-up trousers and the working-man's jacket. The collection started at that point and then we built on it."

As mentioned, when Grant bought Norton & Sons, along with E Tautz, he also gained the rights to the name Hammond & Co. "The company dates back to 1776 and Edward, the original 'E' in E Tautz, worked there as head cutter before setting up on his own. It's weird to think we are finally all one family."

It has now become the third string to Grant's bow, and is available from Debenhams. "I was approached about doing a collection of formalwear – suits, shirts and ties. So I asked if we could do something a bit more ambitious than that, do a full line and include all the accoutrements – we could do lovely scarves, overcoats and knitwear, and again go back to some quite simple, chunky knits.

"I think it's possible, if you're sensible, always to produce something that is good. We look at thousands of fabrics, and at the price point that we're working at in Debenhams there are really good fabrics and there are awful fabrics. I think because I work with really good fabrics all the time, I have developed an understanding of how something's going to perform – you can feel it and it's got a handle and a response that you know is going to work."

It is now in 100 stores across the country and it has proved to be one of the most successful designer projects Debenhams has ever done. The latest addition to the Hammond & Co offer is a range of 25 watches inspired by vintage pieces and priced from £90. Grant wears one himself and says, "They are solid, straightforward things and I think, like the clothing, for the money you can't find anything nicer."

For most people, however, Grant is probably most famous as one of the judges – alongside presenter Claudia Winkleman – of *The Great British Sewing Bee* on BBC Two, which has so far had three series. "All publicity is good publicity," he cheerfully admits. "I think there is no doubt that *The Great British Sewing Bee* had a really positive effect on what we do at Debenhams. Millions of people watched the show and a lot of them are going to be shopping there. But more importantly I loved doing it and I think it made great TV."

Grant can justly proclaim himself as the tailor's Mary Berry. After all, as he says himself, "Sewing is very intricate and quite a manly thing to do. It's kind of like Meccano and Lego. It's making stuff."

MORE FROM GQ

For these related stories, visit GQ.co.uk/magazine

- **Lord Of The Rings** *(Charlie Burton, May 2015)*
- **Business By Design** *(Nick Carvell, March 2015)*
- **Loud And Proud** *(Charlie Burton, February 2015)*

Photograph Rhys Frampton



MEET THE TASTEMAKERS

If Carnaby's fame for fashion isn't enough, then fill your boots in its foodie hotspots – including Kingly Court, a miraculous microcosm of the best of the capital's food scene, where each resident makes its own unique mark

SHARE YOUR FOODIE PICS WITH #CARNABY



CARNABY

New openings: **Dirty Bones** (second floor, Kingly Court), **Dishoom** (22 Kingly Street), **Shotgun** (26 Kingly Street)
Best place for a pick-me-up: **The Detox Kitchen** (10 Kingly Street), **Soho Grind** (19 Beak Street)
Where to share: **Dehesa** (25 Ganton Street), **Antidote** (12a Newburgh Street)
Best place to socialise: **The White Horse** (16 Newburgh Street)
Cocktails: **The Rum Kitchen** (first floor, Kingly Court)
Best seafood spot: **Wright Brothers** (ground floor, Kingly Court)
Breakfast for dinner: **The Diner** (18 Ganton Street)
Best meat fix: **Carnaby Burger Co** (4 Newburgh Street), **Pitt Cue Co** (1 Newburgh Street)





Few areas in London hold such a vast combination of heritage while also playing host to a variety of up-and-coming trendsetters and tastemakers. One of these special few is Carnaby, W1: nestled in the heart of London's West End. While constantly re-confirming London's podium position in the world of fashion, the area has also quickly become the firm favourite of foodies city-wide. Now, Carnaby has become a hotspot for those looking to introduce their palate to something new, whether in the form of a three-course meal (Kingly Court newbie Dirty Bones and Kingly Street new arrivals Dishoom or Shotgun are the latest residents offering this) or having a cocktail at Forties-themed bar Cahoots.

Home to 60 of London's best food destinations, more than 20 different cuisines are available in Kingly Court and the surrounding streets in Carnaby, including Ganton Street and the Newburgh Quarter – from the cooler-than-cool Señor Ceviche, to famed Iron Chef Judy Joo at Jinjuu and the chocolate emporium at Choccywoccydoodah. Kingly Court is a buzzy food-and-drink hub, where three floors of independent restaurants and cafés surround an al fresco courtyard, each promising a taste of something new.
carnaby.co.uk

WIN

Want a slice of the action at the heart of London's food scene? You're in luck: to celebrate the launch of the Carnaby Social Eating Guide, Carnaby is offering the chance for you and five friends to drink and dine at any Carnaby restaurant of your choice for free. Don't forget to share your pictures with #Carnaby on Instagram, Facebook and Twitter. To enter, head to **carnaby.co.uk**



'The area has quickly become the firm favourite of foodies city-wide'








An extraordinary experience at Glenmere Mansion Relais & Chateaux, enabled
by Vertu Signature Touch Concierge. Discover more at vertu.com. #LiveExtraordinary



LIVE **EXTRAORDINARY**



Introducing the New Signature Touch — the evolution of an icon. Discover the world of Vertu, where extraordinary becomes reality.

VERTU

HANDMADE IN ENGLAND

Vertu Boutique: 38 Old Bond Street, +44 203 205 1123
Selfridges: Wonder Room on G, Oxford Street, +44 207 318 3557
Harrods: Third Floor Technology Department, +44 207 225 6624



On Arrival

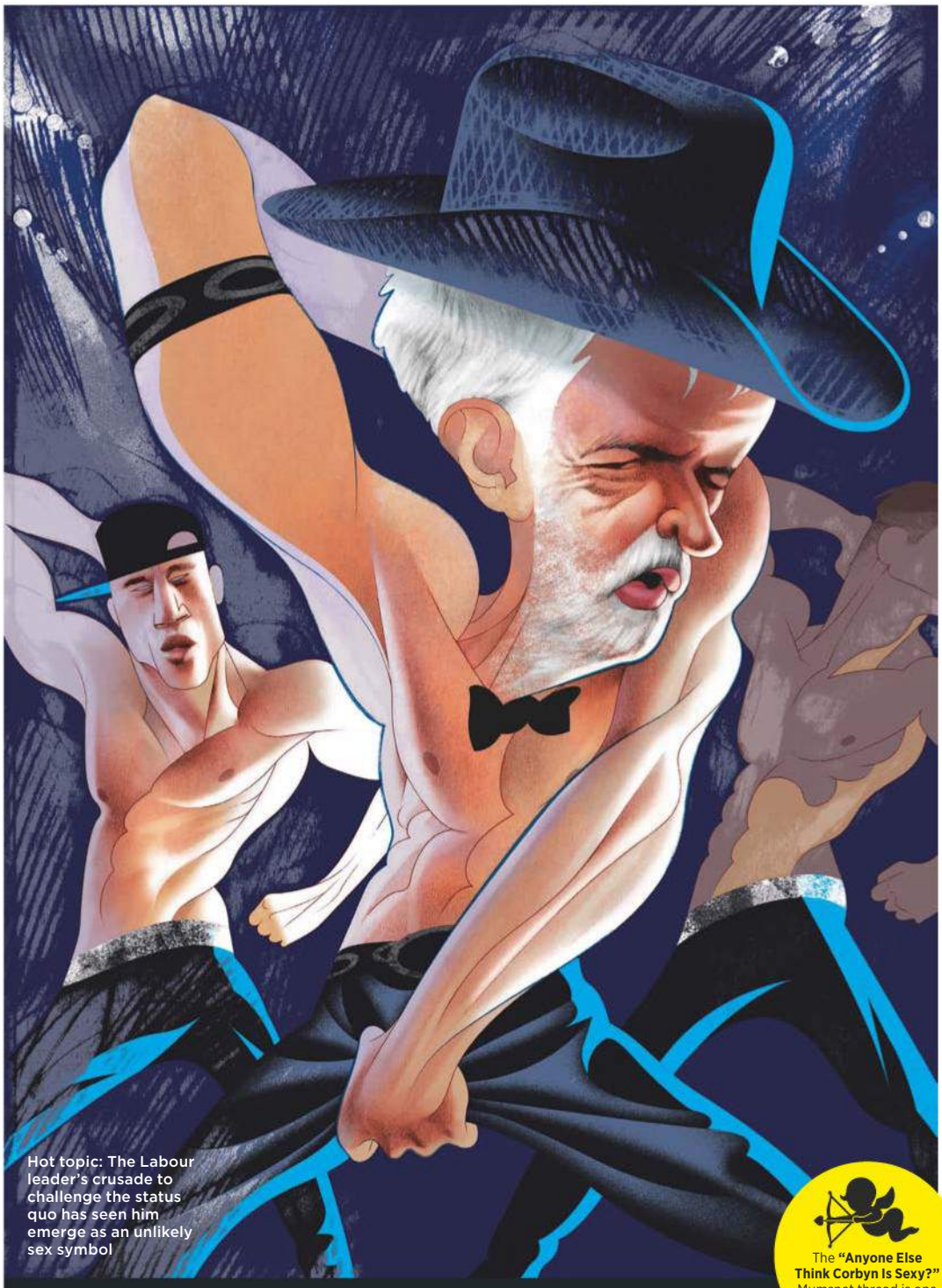
Johannes Huebl photographed over the Alps exclusively for Cîroc Vodka—Austria

drinkaware.co.uk

CELEBRATE LIFE RESPONSIBLY. The CÎROC word and associated logos are trade marks © Diageo 2015

THE GQ DROP

Music, Film, Politics, Sport, Art, Tech, TV and the best opinion for the month ahead...



Hot topic: The Labour leader's crusade to challenge the status quo has seen him emerge as an unlikely sex symbol

The **"Anyone Else Think Corbyn Is Sexy?"** Mumsnet thread is one of the website's most visited

WHY JEREMY CORBYN IS *SEXY*

From his pout to his principled politics, millions are falling for Jez. Enter the cult of Corbyn... *Page 204*

STORY BY **LOU STOPPARD** ILLUSTRATION BY **ANDRÉ CARRILHO**

JEREMY CORBYN, XXL

Labour's top bod is the party's red-hot gift to the women of Great Britain. Calm down, dears...

STORY BY **LOU STOPPARD**

Just like modern politics needed a new hero, the women of Britain needed a sex symbol – a crush, a frisson, an obsession. Times have changed. We're no longer seduced by the heartthrobs of yore, some muscly James Bond type with a shiny suit, an estate agent-esque ability for persuasion and god-awful driving shoes. We may enjoy the movies, but we don't actually want a macho 007. Hence the rise of the complex, esoteric, fey idol – the Benedict Cumberbatches, the Eddie Redmaynes, the Tom Hiddlestons.

But, unlike other notable pin-ups on the current crush landscape, Jeremy Corbyn unites both fantasies. He's kind but powerful, sensitive but strident, gruff but warm, alpha but somehow cuddly.

Before being elected Labour leader, he was just some moralistic old guy with a commendable ability to rock a baker-boy cap, the kind of guy you'd lazily flirt with at a wedding – if he happened to be your friend's relative and the party was dry – with little or no intention of ever really seeing him naked. But, as his leadership campaign gained momentum, the attraction grew. It turned into something more. It's unavoidable, because Corbyn's everything you want a man to be – unflappable, intelligent, principled, good in the kitchen (he makes jam). He'd be more likely to mutter socialist economic policy in your ear than sleazily offer you a cocktail (he doesn't drink). He's the most fanciable man around.

Forget Milifandom: Corbyn doesn't need a hashtag instigated by a hormonal schoolgirl to win a place in our hearts. He's a slamming hottie without making an effort. He's a maverick with a heart of gold. An outsider. In fact, forget James Dean, he's the ultimate rebel – but a rebel with a cause.

The crush may seem strange. Who really fancies someone who's 66, enjoys pottering around an allotment and is saddled with Bernard as a middle name? But think of the competition. Politicians are the unsexiest men alive. Even when they are explicitly sexual – see Baron John Sewel in a bra and leather jacket or, way back when, John Major getting down to business with Edwina Currie – they are never sexy. It's because they try too hard. Corbyn is always himself. He'll rock up to your date (or pose for pre-conference photos) in socks and rubber pool slides. He'll refuse to iron his suit and deliberately forget his tie. He'll answer to no man.

The smartest thing Camp Corbyn ever did during the pre-election fight was tell him to feign awkwardness at being fancied; he said he was "embarrassed" when quizzed about the rabid mothers on Mumsnet labelling him "attractive in a world-weary old sea-dog sort of way". He was playing hard to get, rejecting our advances and reeling us in. Corbyn treats us mean and keeps us keen. It's the ultimate turn-on. Just as he toys with the media – refusing interviews, going to the pub rather than appearing on TV, blanking pestering reporters – he also toys with our hearts. It's a cat-and-mouse game and I've become obsessed.

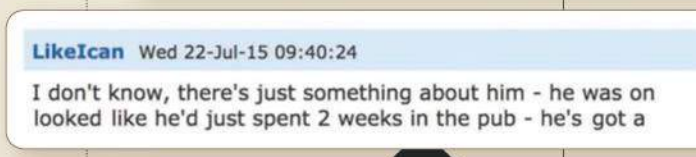
But, whatever he says about not wanting to be adored, obsession is the aim. He and his team are brand-building like Simon Cowell trying to push his latest preteen boy band. With the same vigour as One Direction or an aspiring YouTuber or Instagrammer – Lucky Blue Smith, Nash Grier and the like – Corbyn uses the internet to draw in his fans. #JezWeCan may have been the hottest hashtag of the year. He eschews traditional media in favour of direct channels, using well-timed posts to casually court his fans. He is every inch the modern heartthrob.

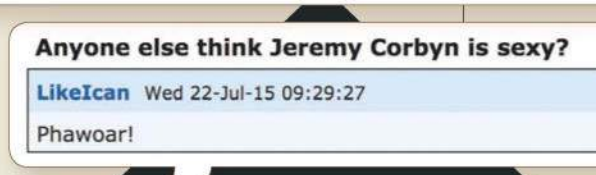
> Corbyn is always himself – he'll rock up to your date in socks and rubber pool slides

But look beyond the persona and his policies read like the world's best dating ad – he's anti-austerity (aka not frugal), pro rent control and right to buy (aka good around the home) and a pacifist (swoon – a gentleman). Even the way he presents his ideas speaks of boyfriend material. Look at the way he runs PMQs – all discussion, questions from the public and openness. He'd be the kind of guy who'd talk out your problems and listen to your woes. He'd never ghost you when things got hard before settling down with some near-mute blonde girl, but would love you for your opinions. While we sit through other politicians' showy, awkward speeches like bad first dates, with Corbyn we're always engaged.

Smart girls all know that nice is the



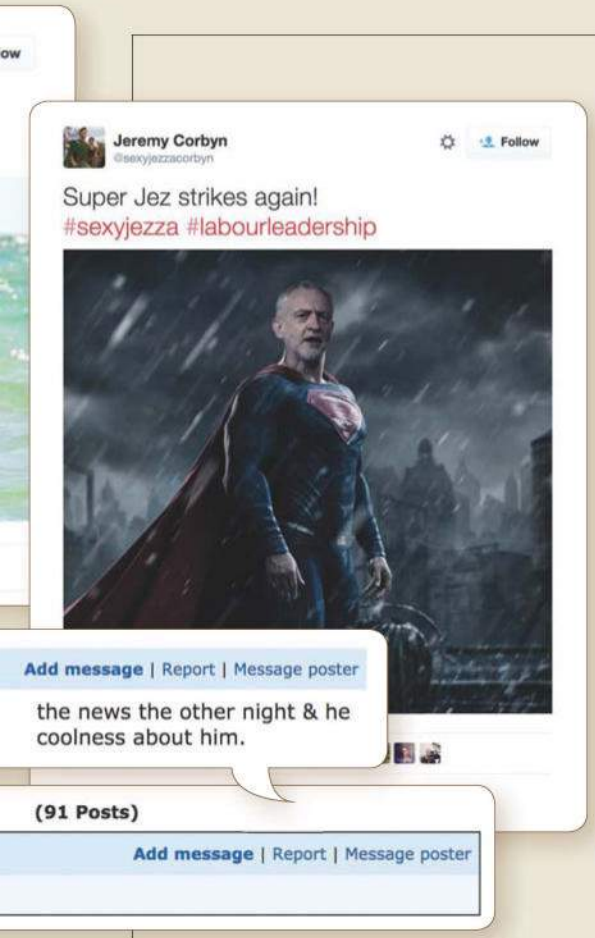




#sexyJezza breaks the internet

Like Ed Miliband before him, the **Labour leader** is sweeping up on social media, thanks to **matronly mania** on **Mumsnet** and 'shop-jobbed snaps circulated on Twitter – is that a Trident missile in your pocket, Mr Corbyn?





new hot. And while Corbyn can be fierce, he's also kind, sincere and honourable. Just look at all those thinkpieces celebrating a return to principles in left-wing politics. That said, the kindest boys are always the freakiest – the dark horses.

Sure, we may mock Cameron and co for their declarations that Corbyn is a "terrorist-sympathiser" or "a threat to national security", but really they're right to flag him as a closet bad boy. The way he passive-aggressively hates the monarchy (he's a committed republican, but getting rid of the Queen is "not the fight I'm going to fight") reminds me of the way all my best boyfriends, the real wild cards, subtly undermined my parents. There's nothing sexier than a bit of insolence. You can bet Corbyn's got a sensual dark side – he's not the kind of guy to engage in anything unsavoury with a farm animal, but you can imagine he'd have the same single-eyed vision and confidence in the bedroom as at the podium.

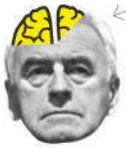
Each day we're warned against him. The biggest criticism? He'll never reach power. Even those who couldn't win an election against him were questioning his ability to pull in votes. "Unelectable" is the same as "unsuitable". And the more you're told you shouldn't like someone, the more you do – it's a dating cliché as old as time. So the more they warn us against him, the faster we fall. Corbyn is 2015's top crush, unlikely yet irrepressible. The man we shouldn't want but we really, really do.

Photographs Rex

MEET LABOUR'S BRAINS TRUST

Although the new leaders are longtime backbenchers, the current party of opposition is beefed up by a union of intellectual giants

STORY BY **MATTHEW D'ANCONA**



In the comprehensively updated version of his 1985 classic, *Thinkers Of The New Left* – re-titled *Fools, Frauds And Firebrands* (*Bloomsbury, £16.99*) – Professor Roger Scruton describes the survival of the far-Left agenda thusly: "**The nonsense machine** was wheeled on to obliterate the shoots of rational argument, to cover everything in a mist of uncertainty, and to revive the idea... that the real revolution has yet to come."

As if to make the point, Scruton's gloriously provocative book has reappeared precisely as the Labour Party is renouncing its immediate Blairite history, consigning New Labour centrism to the grave and resuming its historic struggle to build a great movement. Jeremy Corbyn and his cohort call it the **"new politics"**. To an academic street-fighter like Scruton it is all too familiar.

Tracts such as this scholarly attack on the Left are important because it is impossible to understand the Left without exploring its intellectual roots.

Tories bridle when they are dismissed as the **"stupid party"** – justifiably so – but David Cameron's politics are emotional rather than cerebral: visceral, patriotic and compassionate. His approach to problems is pragmatic rather than doctrinal. Most Tories do not require a theoretical framework.

The Left is different, the far Left especially so. It is impossible to understand Corbyn without surveying his brains trust – not only those in his **formal employ**, but the writers and thinkers who ploughed the fields before his spectacular victory in the Labour leadership contest.



High on the list is the journalist and author, **Owen Jones** (who, like me, writes for the *Guardian*). Still only 31, Jones was a must-read columnist long before Corbyn's campaign was a twinkle in the eye of his fellow left-wing MPs.

With as much subtlety as raw anger, his first book, *Chavs: The Demonization Of The Working Class*, showed that the class war had not ended, but simply mutated. In his bestselling follow-up, *The Establishment*, Jones established himself as an important political author addressing the specific shape and pathologies of the **ruling elite** today.

He is nobody's creature or spokesman. But Jones is heeded by the Corbyn caucus, not least because his weekly writings combine practicality with unsullied socialist conviction. I have heard quite senior Tories joke, "If Owen were the leader rather than Corbyn, we would have real problems."

The man behind **"Corbynomics"** was name-checked in Cameron's conference speech – a badge of honour, one imagines, for a chartered accountant propelled by fate into the pit of political argument. **Richard Murphy**'s book, *The Joy Of Tax,* was a natural target for a prime ministerial gag that had the Tory tribe snorting with laughter.

That's fine, as long as the Conservatives grasp that Murphy and the Labour leader mean every word of what they say. Corbyn's economics **guru** is responsible for his championship of the so-called "people's QE" – the deployment of money printed by the Bank of England to pay for public infrastructure projects, creating jobs and state-generated growth. Murphy's critics say his ideas are freighted with risk. But the title of his 2011 book, *The Courageous State*, gives a sense of how he regards such doubts.



> The party is resuming its historic struggle to build a great movement

Alongside this audacious accountant, Corbyn and his shadow chancellor, **John McDonnell** have assembled an advisory committee of top anti-austerity economists. The undoubted stars are **Thomas Piketty**, author of the best-selling *Capital In The Twenty-First Century* and Joseph Stiglitz, the Nobel Prize-winning Columbia professor and former World Bank chief economist. But all the committee's members are heavyweights, such as Simon Wren-Lewis, professor of economic policy at Oxford, and **Mariana Mazzucato**, professor of the economics of innovation at Sussex University.



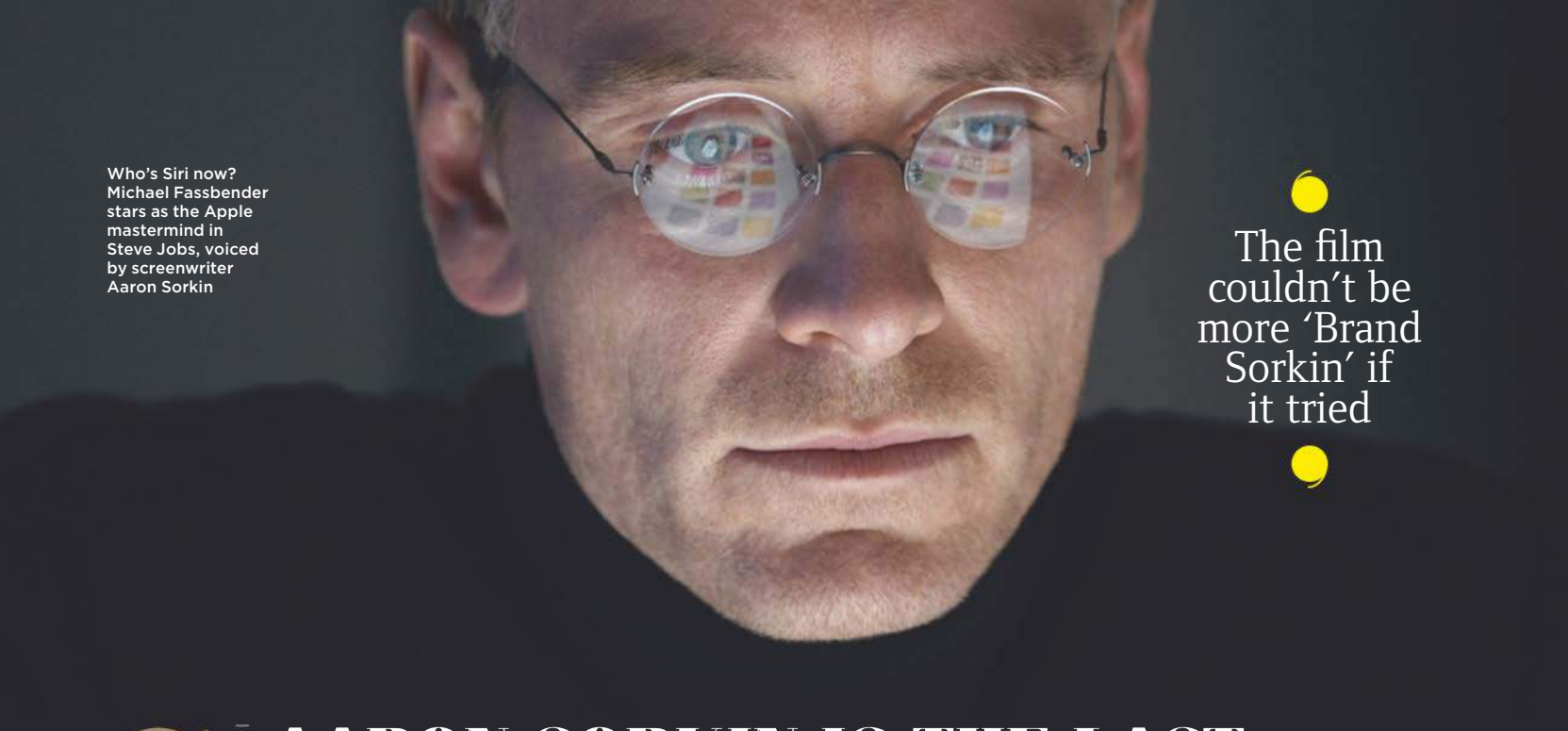
Corbyn lacks the academic credentials of Gordon Brown, say, but, like most leaders of the Left, he draws intellectuals into his orbit. Simon Fletcher, who was his campaign director and is now his chief of staff, reportedly took the highest first from City of London Polytechnic in its history.



Neale Coleman, Corbyn's director of policy and rebuttal, is an Oxford-educated classicist. In 2014, Andrew Fisher, now Corbyn's political advisor, published *The Failed Experiment – And How To Build An Economy That Works*, a critique of the subservience of modern government to corporate interests. They are a clever bunch, **Jez's gang**.

One advisor looms over them all, of course. He is dour, luxuriously bearded and insists on wearing a frock coat. In July, Corbyn told Andrew Marr that he found this particular philosopher's ideas "absolutely fascinating", that he "analysed what was happening in a quite **brilliant** way" and that he had read "quite a bit" of his work and wished he had read more. Here was a man "from whom we can learn a great deal", he said.

So who was this brilliant man, who is such an intellectual influence upon the Labour Party's leader and candidate for Number Ten? Step forward, Karl Marx.



Who's Siri now? Michael Fassbender stars as the Apple mastermind in Steve Jobs, voiced by screenwriter Aaron Sorkin

The film couldn't be more 'Brand Sorkin' if it tried

FILM

AARON SORKIN IS THE LAST SCREENWRITER STANDING

With other heavyweights of Hollywood storytelling now setting their sights on top TV hits, only the master of needle-sharp dialogue still needs space on his shelf for Emmys and Oscars

STORY BY **STUART McGURK**

Is Aaron Sorkin – creator of *The West Wing*, writer of *The Social Network* and purveyor of people making decisions that change the world while walking very quickly down corridors – the last writer-auteur left in Hollywood?

The question is worth asking after watching *Steve Jobs*, the brilliant early Oscar frontrunner about the Apple founder, which is directed by Danny Boyle but couldn't be more "Brand Sorkin" if it tried.

There are incredibly smart people who argue metronomically; incredibly technical discussions punctuated by much less technical jokes; and everyone speaks as if they're directing a fire evacuation while standing on a floor that's getting rapidly hotter.

So far, so Sorkin. In fact, Sorkin is such a distinctive screenwriter – so, well, *Sorkin* – that he's even known for plagiarising himself. Google "Sorkinisms" and you'll find three YouTube super-cuts showcasing repeated phrases from throughout his various TV series and films. Some – such as "I'm not other people" – appear in every one, including *Steve Jobs*.

But his singularity only highlights his rarity: which other film screenwriter's work could you spot in seconds? Just as importantly, which other screenwriter could get away with structuring an entire film, as he does with *Steve Jobs*, around three acts, set behind the scenes of three Apple launches, that take place in real time?

Despite the boo-haha-ing about the brain drain in recent years from film to TV, the truly distinctive directors are still cranking out exceptional works, from Woody Allen to Quentin Tarantino. But these are writer-directors and they trade on their brands. The other original writers? They've all gone to TV.

Sorkin is a rarity in that he was at the vanguard of TV's golden age with *The West Wing* in 1999 after making his name with *A Few Good Men*, only to return to the big screen with *The Social Network* and *Moneyball*, winning an Oscar for the former and being nominated for the latter. The rest have never looked back.

Hollywood's reluctance to trust in original writing can probably best be summed up by the curious case of Charlie Kaufman. Rightly regarded as one of the big screen's most original voices after writing the likes of *Being John Malkovich* and *Eternal Sunshine Of The Spotless Mind* – being nominated for three Oscars and winning one in the process – he wrote one commercial flop, in the form of 2008's *Synecdoche, New York*, then pretty much couldn't get a gig from there on in, writing three movie scripts since that were never produced. "That's been my experience for the past seven years," he recently said. "Nothing ever happens with anything."

He only finally returned this year with the stop-motion *Anomalisa*, after it was crowd-funded on Kickstarter. It recently screened at Venice, won the Grand Jury Prize and is now an Oscar frontrunner. Status update: good scripts still matter.

The truth is that branding is all – just as superhero films get greenlit because the audience know the superheroes, so famous directors can get films made because their names, unlike the writers', are on the posters.

The poster for *Steve Jobs*, however? Aaron Sorkin's name, front and centre, just as large as director Danny Boyle's, and just as large as star Michael Fassbender's. Sorkin is Hollywood's black swan, the last superstar screenwriter standing.

Steve Jobs is out on 13 November.

Who should play the next great tech titan?

With Mark Zuckerberg and Steve Jobs already covered, we cast the other Silicon Valley bigwigs.



SHIA LABEOUF AS **SERGEY BRIN**

Myopia? Check. Megalomania? You bet. Who else?



LIAM NEESON AS **LARRY ELLISON**

He's got a very particular set of skills... database management.



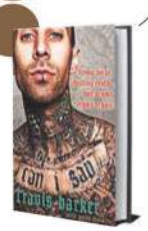
CHRIS COOPER AS **BILL GATES**

A mild-manners off – but we'd pick Tarantino to direct.

Photographs Getty Images

I didn't know when I spotted Shanna that she had been **Miss USA** and a **Playboy Playmate** – but I immediately thought she was hot. Somebody told me that she was a Playmate, and I said, **'Oh, dope.'**

Can I Say: Living Large, Cheating Death And Drums, Drums, Drums by **Travis Barker** with Gavin Edwards (*William Morrow, £20*)



ONE MAN WENT TO WAR...

...and captured the hell and hardship of conflict. Photographer Don McCullin still carries the scars

STORY BY **SOPHIE HASTINGS**

ART

Don McCullin, who turned 80 in October, has photographed war zones for almost **six decades**. He launched his career in 1959 with the publication of a now-iconic picture of boys he grew up with in north London – members of a **notorious** gang linked to the murder of a policeman. Spotted by the *Observer*, who paid him £50 for the photograph, McCullin headed off to Berlin, where he witnessed the construction of the wall, and thence around the globe, from Northern Ireland to Vietnam, Palestine, Cyprus, Biafra, Israel, El Salvador and Iraq.

Driven by a love of his craft, an instinct for the truth and his **"war junkie"** addiction, his images of conflict are shocking, bleak and sometimes gruesome, but his compositions are as beautiful as their contexts are ugly, imbued with an **intense empathy** for the human condition. These, along with his platinum prints of landscapes and still lifes, are on show this month at **Hauser & Wirth Somerset**, near where he now lives.

"War has changed," says McCullin, over many cups of coffee at the Frontline Club in Paddington. "When I started out in Northern Ireland, it was fought in the street. Now, because of the snipers, you can't be in the open. It all takes place in these **honeycomb buildings**, holes knocked through walls." He frowns. "It sounds like I'm talking tactics and I'm not. I never wanted to be part of the machinery. It is exciting but you cannot indulge yourself at the expense of people who suffer."

In the **Frontline Club** there is a glass-doored cupboard filled with the paraphernalia of dead and wounded photojournalists, including a pair of leather boots and a **prosthetic arm**. On the wall hangs a picture of McCullin with the late Marie Colvin, in her eye patch, taken by war correspondent and *GQ* contributor Anthony Loyd, with whom McCullin is soon heading back to Iraq. "I did retire from war, but then I thought there's still life in me yet..."

McCullin's **inner turmoil** around the morality of his job haunts him as much as the faces of the children whose suffering he cannot escape, even in the dark room. "It's as close to the womb as possible; I float in a **membrane of privacy** and soul-searching." But at the same time he agrees that we need "a conscience with a camera", as he was described by his one-time editor at the *Sunday Times* Sir Harold Evans. **"You want to take the picture but you want to stop the atrocity,"** explains McCullin. "I am on the side of humanity. But I am also blackmailed by photography. I was at the Tet Offensive in Vietnam, under real heavy fire and the man next to me got clipped in the throat by a bullet. He put his finger in the hole to stop the blood. Other men got shot. I lost two rolls of film and I've never stopped thinking about them." GQ

Conflict – People – Landscape by Don McCullin is at Hauser & Wirth Somerset. 15 November – 31 January 2016.



Wrecking crew: Don McCullin's The Guvnors In Their Sunday Suits (1958) began a career that's covered almost 60 years of conflict

MCCULLIN'S WEAPON OF CHOICE
This is the bullet-scarred Nikon F that saved the photographer's life – twice – in Vietnam.

Photograph Don McCullin/Contact Press Images

THE SMALL MOUNT STREET TECH



ASPINALOFLONDON.COM TEL: +44 (0) 1428 648180

THE SHAPE OF THINGS TO COME

A network of 25 billion intelligent devices – 'the internet of things' – is about to change our world forever

STORY BY **ANDREW KEEN**

Earlier this year, I attended a Washington DC conference about technologies that could, supposedly, "reboot" the United States. One of the speakers was a slick, photogenic congressman who spoke about the "internet of things". It was, he promised, the next big thing.

The congressman's evangelical faith in this technology's power to reinvent the US was as shiny as his $1,000 Italian suit. "The internet of things has arrived," he said – speaking as if it really was a ready-made thing, like a well-oiled locomotive that had just pulled into the station and was now ready to whisk us all away to a high-tech promised land.

So what exactly is this internet of things? Is it really Silicon Valley's next big thing?

The internet of things – or "IoT", as it's known in California – is a network of intelligent devices connected by digital technology. According to the most recent mobility report, carried out by Ericsson, one of the world's largest technology companies, there will be more than 25 billion such devices by 2020. These include every "thing" from cars, roads, buildings, clothing and entire cities to toasters, ovens and, that most perennial of inanimate smart objects, the refrigerator.

The slick congressman certainly isn't alone in seeing IoT as the next giant leap. "It will be the largest and most transformational phase we have yet encountered," Paul McNamara, Ericsson's vice president of cloud strategy told me. "Everything that can be connected will be connected. It's difficult to overestimate the scope of change that IoT will bring about as devices of all sorts become connected into a global network. It will certainly be the largest technology revolution of our lifetimes."

Many of the smartest people in the industry agree with McNamara. "It's hyped," acknowledges John Borthwick, the CEO of Betaworks, one of New York City's most illustrious technology incubators. "But IoT will be bigger than and different to the hype."

We've heard this kind of thing before, of course, about other supposedly transformational technology revolutions – like renewable energy and private space travel – whose potential, so far at least, hasn't been realised.

But IoT is probably the real deal. Those 25 billion devices that Ericsson predicts will exist by 2020 may even be a conservative estimate. As computer chips become ever smaller and more sinuous (there's no evidence that Moore's Law – the "law" that computer chips will double in power every two years – is slowing down), more and more of our manufactured goods – everything from a tractor to that kitchen fridge – will have both the intelligence and the connectivity of your smartphone. As all the things in the world acquire the intelligence of a networked supercomputer, Ericsson's McNamara may well be right. This could be the largest technology revolution of our lifetime.

Or, at least, it *will* be. The real issue is the timing of the IoT revolution. For all the hype, we probably remain in the very early stages of this upheaval. One problem is the absence of a common platform, a set of protocols to connect these computerised objects. For all the billions of networked things, there still isn't a common language knitting them together. It's the reverse of the Tower of Babel story. >

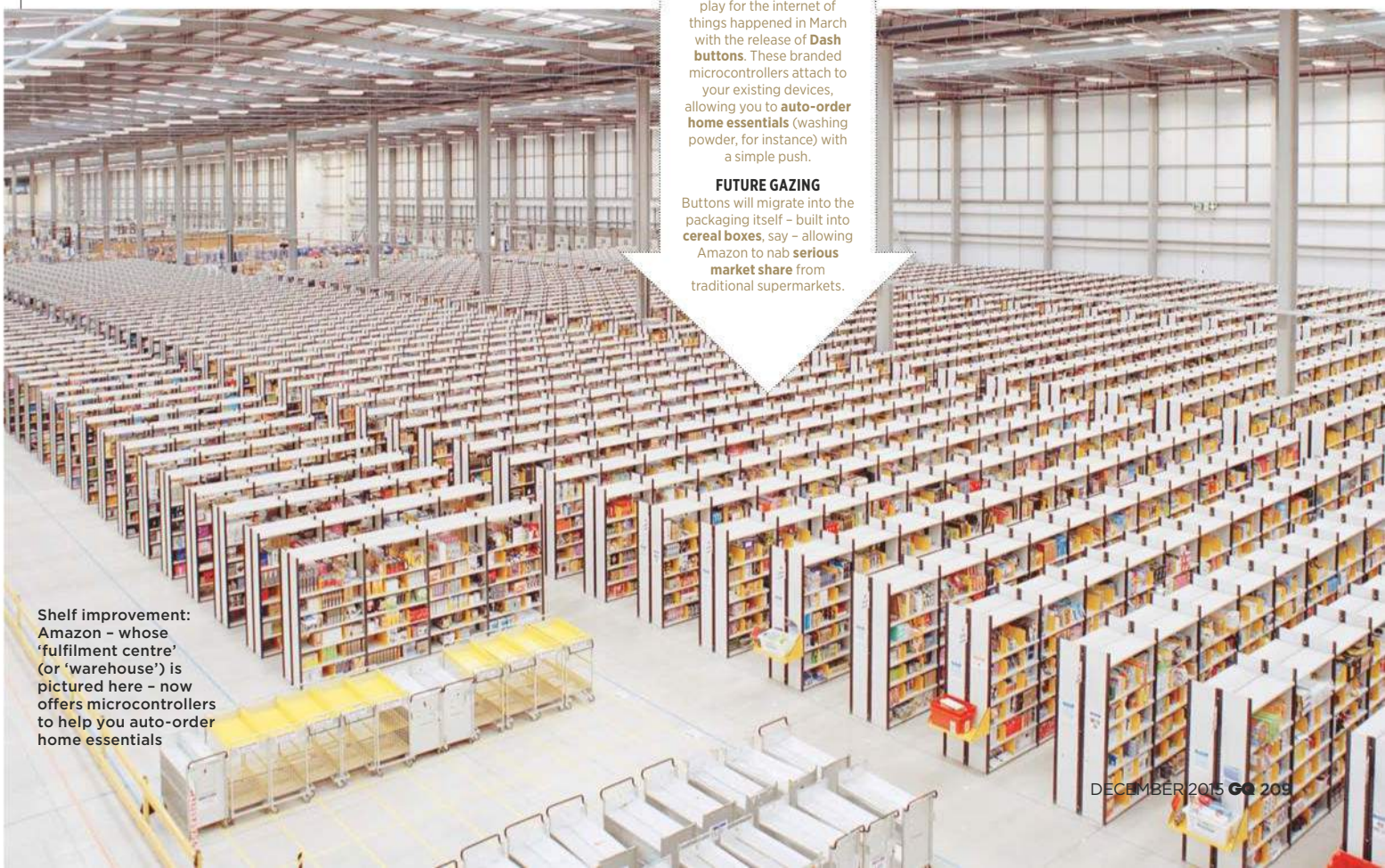
The digital giants aiming to control the internet of things

1

AMAZON

The web giant's first big play for the internet of things happened in March with the release of **Dash buttons**. These branded microcontrollers attach to your existing devices, allowing you to **auto-order home essentials** (washing powder, for instance) with a simple push.

FUTURE GAZING
Buttons will migrate into the packaging itself – built into **cereal boxes**, say – allowing Amazon to nab **serious market share** from traditional supermarkets.



Shelf improvement: Amazon – whose 'fulfilment centre' (or 'warehouse') is pictured here – now offers microcontrollers to help you auto-order home essentials

Photograph Ben Roberts/Picturetank

Today, at the beginning of the IoT era, all that exists is digital noise.

"Right now, IoT is a marketing buzzword," argues Singularity University professor Brad Templeton. "That doesn't mean there isn't something real underneath, but it's a thousand somethings, not a single vision or protocol, at least not yet."

Templeton's point is critical. The internet only took off in the Seventies, when two former UCLA researchers, Vint Cerf and Robert Kahn, came up with a common computer code, TCP/IP, that allowed all the different networks around the world to speak to each other. It was Cerf and Kahn's innovation that enabled Tim Berners-Lee, in 1989, to invent the World Wide Web – the revolutionary breakthrough that transformed the internet from a plethora of networks into a single platform for billions of people to do business with one another. We still haven't reached the equivalent of that TCP/IP moment in the history of IoT. Yes, there is something called iBeacon technology, standardised by Apple, which offers a common language for networked things to communicate with our smartphones. But, in contrast with Cerf and Kahn's code freely given out to all internet users, the proprietary iBeacon technology is designed to benefit Apple itself rather everyone in the IoT community.

According to Keith Teare, the founder of the Palo Alto incubator Archimedes Labs, which is focusing on investments in this space, the hold-up to the creation of a common IoT language is "political". IoT could eventually become a trillion-dollar economy and so every major technology player – from Apple to Google to Microsoft to Facebook – is jockeying to control it. But rather than an established company, the probability is that another Vint Cerf or Bob Kahn will come along with a universal standard that creates a common language for IoT.

And yet even a common operating language doesn't guarantee the viability of an IoT economy. For all the hype, it's still not clear what the business model of the IoT economy will be. "Right now, it's difficult to predict," admits Ericsson's McNamara. "As we experiment in the early market, we need to be aware that the business model will be unlike the models that exist today."

Herein lies IoT's trillion-dollar question. As McNamara says, this revolutionary technology will create an equally revolutionary business model that will "reboot" industry. It won't, for example, be the now-orthodox advertising model of "Big Data" internet companies, such as Google or Facebook. Nor will it be the standard economy of our industrial age in which we exchange cash for physical goods.

One early clue to the business model of the new IoT economy may lie in the sharing economy of internet companies such as Airbnb. Once products in agriculture, forestry, mining and the like are intelligently networked, we won't have a need to own them outright. We will be able, as John Borthwick told me, to "timeshare the cost of the operation". Such a collective ownership model could also radically change consumer goods sectors, including cars, housing, even clothing.

Indeed, the very idea of property could be reinvented in the IoT era. Traditionally state-owned assets – parks, museums, energy grids and roads – could, in a sense, be privatised, so that we share and manage our collective use of them. IoT thus has the potential to literally become the operating system of the networked 21st century – democratising the 20th-century public sector to empower everyone. And perhaps the incumbents with the most to lose from this revolution are the traditional state bureaucrats, with their monopoly of knowledge over historically complex things, such as our electricity or water systems.

But first, to kick-start the IoT revolution, there has to be a compelling business need for this technology. As Brad Templeton puts it, "There is less need for your fridge to talk with your garage-door opener than for your laptop to talk to every website." Templeton may be right today, in the very early stages of this great transformation. But those 25 billion intelligent devices will be here by 2020. And while IoT isn't going to immediately "reboot" our economy, it will, eventually, make the internet economy seem like a rounding error. Not only is IoT the next big thing, it may be the biggest thing ever to come out of Silicon Valley. It really will change everything from the economics of ownership to the politics of the state. GQ



Search party: Inside Google, London SW1. The company imagines a world full of data-mining sensors

2

GOOGLE

Silicon Valley is battling it out to be the operating system of choice for linking up connected devices and Google has just entered that battle with **Project Brillo**. Makes sense, given that the company already has so many connected devices (**Nest** thermostats, security cameras) on the market.

FUTURE GAZING
Google imagines a world with **sensors everywhere** – they've just invested in a campus at Carnegie Mellon University to see what opportunities arise when everything from **coffee presses** to bus stops can collect data.

3

APPLE

As ever, the company is taking a **closed approach**. Web-connected products such as automated door locks must be officially approved to work with Apple's new **"HomeKit"** smart home platform.

FUTURE GAZING
The rumoured **Apple Car** will likely be online. Imagine: when it's time for a service, it could automatically **analyse your diary** and book a slot at the garage.

Everything – from a tractor to a kitchen fridge – will have the connectivity of your smartphone



Talking points: CEO Tim Cook champions Apple's iBeacon technology that allows networked 'things' to communicate

Photographs Scott Brownrigg; Getty Images



Going for gold (clockwise from main): Leighton Aspell on Many Clouds winning The Hennessy 2014; Leighton Aspell with the Hennessy Gold Cup; Carey Mulligan; Patrick Grant and friend; Dougray Scott and Claire Forlani







PHOTO FINISH

How to stay on the money at this month's Hennessy Gold Cup, horse racing's A-list event

Last year the Hennessy Gold Cup started the winter jumps racing calendar in triumphant style as Many Clouds won the legendary steeplechaser. This was a portent of further great things to come as he and jockey Leighton Aspell went on to win the Grand National in April. It was a similarly A-list occasion off the field, too, with actors Carey Mulligan and Dougray Scott, Savile Row tailor Patrick Grant and myriad royals among the thousands attending the meet at Newbury Racecourse.

An event with a top-class cast on and off the racing strip, the style stakes are high at the Hennessy Gold Cup and the perfect opportunity to invest in some seriously sharp kit. A suit is your style staple for a day at the races, whatever the time of year, but for the last weekend in November look no further than a three-piece, grey checked or tweed number, while a silk knitted tie, such as those by Drake's, will add a pop of colour. As for footwear, chunky brown brogues – think Grenson's Archie style – give another nod to countryside cool, while a double monk strap offers a sharper alternative. Top it off with Burberry's shearling-trimmed coat to keep you warm however heavy the going. This being an occasion to put it into action, you'll also need a luxurious wallet – Louis Vuitton's pocket organiser, in the new cobalt Damier check, is a real winner.

The photo finish, of course, comes in the shape of a warming glass of Cognac, or a delicious cocktail, and toasting Hennessy's 250th anniversary this year. *hennessy.com*

STYLE TIPS

Horse racing may be a classic country pursuit, but that doesn't mean you can't bring some city sharpness trackside with an urbane look. The archetypal office **grey suit** and **blue shirt** combination works well with a **woollen waistcoat** and a **knitted** or **woollen tie**, while even a **pinstripe suit** holds its own at the races with an artful flourish in the **pocket square** or a **standout tie**.





Suiting by **Massimo Dutti**



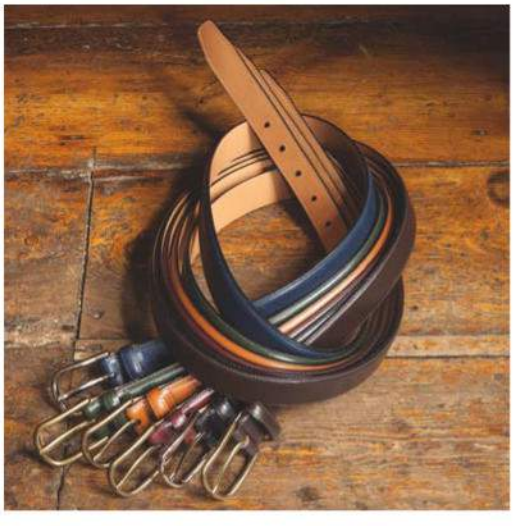
Hennessy
GOLDCUP

The Hennessy Gold Cup takes place on **Saturday 28 November 2015** at Newbury Racecourse. For tickets and more information, visit **newburyracecourse.co.uk** or catch the excitement on Channel 4 at 3pm.



THE BRITISH BELT COMPANY
ENGLAND
1946





RUTLAND
BORN & BRED

www.thebritishbeltcompany.co.uk

IN THE LAP OF THE GODS

U2 are the greatest live band in history, and now they're staging the first ever 'intimate' arena tour

STORY BY **DYLAN JONES**



Across the great divide: U2 bring fans in all ticket grades closer together via a mammoth on-stage screen, Turin, 4 September 2015

As someone who went to almost as many dates on U2's *360°* tour as the band themselves – I was writing a book about them at the time – I thought it unlikely that they'd be able to top it. The band thought the same, which is why they haven't tried to. Playing arenas instead of stadiums, using a giant LED screen that bisects the stage – their long-standing crew call it "the divider" – and by deliberately creating a more intimate set, for their current Innocence + Experience tour they have attempted to reinvent the U2 experience by shrinking it, corrupting it and by pulling it inside out.



The result? A resounding success.

There are those, like myself, who think that U2 are the best live act in the world. They understand the audience/band dynamic better than anyone, they write songs to be played in large spaces – "We're very wary of writing 'interesting' material because 'interesting' material doesn't play well in stadiums," Bono once told me – and they put the hours in. (The only performer who gives more bang for your buck is Bruce Springsteen.)

U2 adore punch.

Their gig on 24 September in Berlin was their 48th of the tour and deemed by many of the crew to be one of the best they'd played since the tour started in Vancouver back in May. And they should know (not being the kind of folk to suffer fools or hyperbole gladly).

The show itself is so cleverly orchestrated that it makes you feel as though you're at the theatre – whether you're in the circle or the stalls, you feel as though the band are performing just for you. Also, whereas most performers who are used to playing stadiums have stage mannerisms that connect with those sitting up in the gods, Bono and the band act as though you're sitting right in front of them. Which, due to the way the set is designed, you are.

The show is the macro/micro experience writ large. Or writ small, come to think of it. They've always managed to create an agora, only this time it's more contained. "Some parts of the show are ridiculously intimate," Bono told me before he went on stage. "It's very punk rock in that respect."

Coming to see U2 is a little like going to church, not because of Bono's tendency to sermonise – which I know is one of the reasons why some people take against them – but due to the effort the band makes to include their audience in their journey, delivering messages of hope and redemption among all the flag-waving and pyrotechnics. Some find all this old-fashioned and corny – I call it a great night out.

The set list on this tour has also been designed to encourage inclusivity, as we're treated to a smattering of songs from their early career that don't often get a hearing. As for the new songs, the lacquered ones from *Songs Of Innocence* have, predictably, started to sound as though they've been around for years, with one, "Every Breaking Wave", already assuming a classic, hymn-like quality which will one day make it as popular as "One" or "With Or Without You".

As we were in Berlin, the digital wall was imbued with extra poignancy, with the images of family, destruction and remembrance adding piquancy to an atmosphere that was already heightened. (In 1990, U2 made the trip to this once-divided city to reinvent themselves after the North American surge of *The Joshua Tree* and *Rattle And Hum*.) Bono made reference to the refugee crisis, something Berliners know more about than most audiences on this tour.

Berlin still feels like a city where reunification happened only a week ago, and this frontier spirit is something it's impossible to ignore here – even more so when you're watching (as we were tonight) an iconic rock band whose history belongs as much to Berlin as it does to Dublin.

Personally, I've often felt that U2 can be too apologetic about what they do, as with their unnecessary apology for automatically adding *Song Of Innocence* to the libraries of all iTunes users around the world. But there are very few performers who have such a sense of duty to their public, and fewer still who invest so much in their stage shows – emotionally, as well as financially. Frankly, I think it's a privilege to watch a U2 show, and never more so than on this current tour.

It finishes in a few weeks, but the plan at present is for the tour to start again in the New Year, possibly with a new album some time in the spring. While you'll probably have to pay for both this time, the tour is something you really don't want to miss. Once again U2 are even better than the real thing.

MUSIC

Rocking all over the world: U2's biggest tours



Photograph Corbis; Getty Images

NAVIGATOR

Set your cultural compass to this month's pole stars

DON'T MISS

Art Basel at Miami Beach

3-6 DECEMBER 2015

Sun, sea, sexy celebs and seriously good South American art – what's not to love? Brand artists hog the main hall, so go off-piste for new discoveries: there are showcases for emerging talent such as Fritzia Irizar who explores Mexican symbolism and Villa Design Group whose installation of ten doorways draws on architectural details from Gianni Versace's murder scene. SOPHIE HASTINGS

HEAR

Courting The Squall by Guy Garvey

OUT NOW (POLYDOR)

On his solo debut, the Elbow frontman and avuncular national treasure explores the subtler precincts of his band's sound, enduring influences such as Talk Talk and Tom Waits, and the rewarding byways of jazz, trip hop and Afrobeat. DORIAN LYNSKEY

WATCH

Jessica Jones

OUT ON 20 NOVEMBER (NETFLIX)

Netflix's second attempt to replicate in TV what Marvel has done in the movies, *Jessica Jones* comes after the *Daredevil* series, released in April 2015, and will be joined by Luke Cage and Iron Fist shows before the *Avengers*-a-like ensemble series *The Defenders* arrives sometime after that. The setup here: Jessica Jones (Krysten Ritter) is a former superhero who's opened up her own detective agency. Like *Daredevil*, expect something darker than its more family-friendly Marvel big brothers. STUART MCGURK

ON THE HORNS

Six million subscribers caught *Daredevil* on Netflix this year, more than any other show on the service.

WATCH

Black Mass

OUT ON 27 NOVEMBER

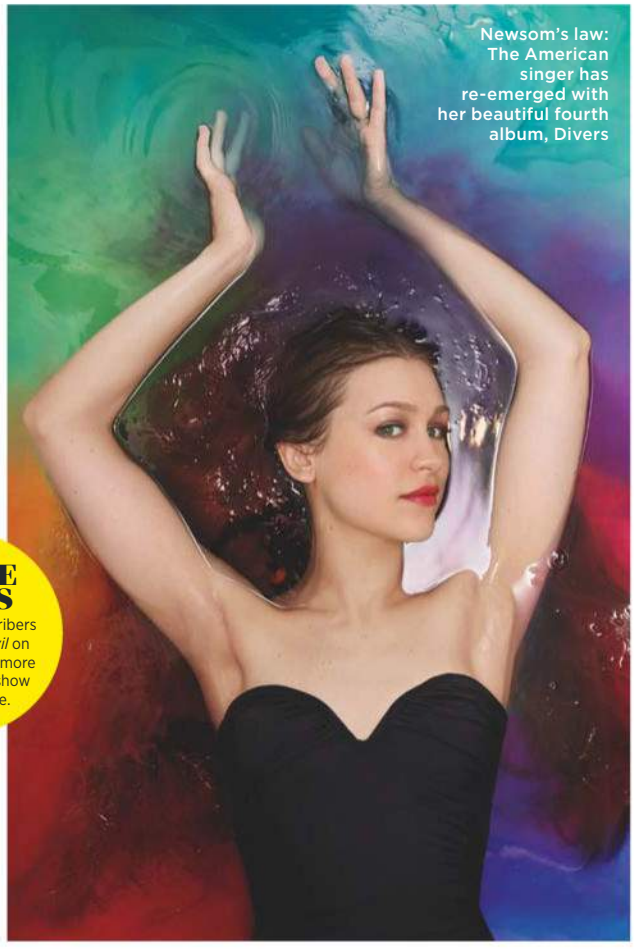
Johnny Depp makes a long-awaited return to form with *Black Mass*, fully inhabiting the lead role of venal Boston gangster Whitey Bulger, once one of the most wanted men in the US. The rise and fall is *Goodfellas*-a-like, but the script, co-written by Jez "*Jerusalem*" Butterworth, paints a complicated and satisfying portrait of Bulger, from the personal trauma that helped curdle him, to the systemic corruption that helped him thrive. SM

READ

1966: The Year The Decade Exploded by Jon Savage

OUT ON 19 NOVEMBER (FABER & FABER)

From Haight Ashbury to pirate radio, via the prosecution of the Rolling Stones and the arrival of the first double-album by a major artist (Bob Dylan's *Blonde On Blonde*), 1966 represents both a watershed and a high water mark in post-war culture, a delineating moment the author documents in 12 chapters, each of which focuses on a scene-setting 45 while using primary sources to relay first-hand just how a single year turned into an epoch. BP



Newsom's law: The American singer has re-emerged with her beautiful fourth album, Divers

LISTEN

Joanna Newsom Divers

Let's say it: Joanna Newsom is our generation's Kate Bush. On the Californian's fourth, and most inviting, album, the extraordinary poetic richness of her lyrics is matched by the ecstatic beauty of her music. A record that feels like a private world. DL OUT NOW (DRAG CITY)

SEE

Giacometti: Pure Presence at National Portrait Gallery

15 OCTOBER - 10 JANUARY

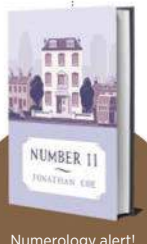
Every self-respecting collector owns an Alberto Giacometti figure and ubiquity threatens to dull his brilliance, but this show of more than 60 paintings, drawings and sculptures sheds new light on this beloved giant of modern art: an intensely personal study of Giacometti's portraiture. SH

DON'T MISS

Number 11 by Jonathan Coe

OUT ON 11 NOVEMBER (PENGUIN)

In much the same way that Margaret Thatcher provided the author with the inspiration for his best-selling 1994 satire, *What A Carve Up!*, George Osborne's "we're all in this together" mantra inspires Jonathan Coe's latest novel. Here, he takes a richly textured – if finally sadder and more contemplative – look at both ends of the economic spectrum. OLIVIA COLE



Numerology alert! Number 11 is **Jonathan Coe**'s eleventh novel

HEAR

Bleeds by Roots Manuva

OUT NOW (BIG DADA)

Rodney Smith was British hip hop's star before the grime explosion changed the game and he's followed his own path ever since. His sixth album is brooding and atmospheric with a streak of grimly sardonic humour. He raps like someone sharing secrets in the dark. DL

WATCH

Bridge Of Spies

OUT ON 27 NOVEMBER

Directed by Steven Spielberg, written by the Coen brothers, and starring Tom Hanks and Mark Rylance, it's fair to say this Cold War thriller is bringing the big guns in term of talent. No previews at the time of going to press – and it skipped the festival circuit – but the trailer suggests a stirring edge-of-seater that's perhaps slightly overripe with Spielberg's tub-thumping patriotism. SM

SEE

Eddie Peake at Barbican Curve Gallery, London

9 OCTOBER - 10 JANUARY

Peake examines desire, language, sexuality and identity with his Curve commission, *The Forever Loop*. Continuous live performances include dance, roller-skating and nudity against a backdrop of a maze structure and animal sculptures. SH

WATCH

Carol

OUT ON 27 NOVEMBER

An Oscar darling in most of the best ways, Todd Haynes' *Carol*, adapted from the Patricia Highsmith novel, is slow and meditative, but will leave you with images not easily forgotten. Based about an illicit lesbian relationship in starched Fifties New York (yes, yes, we know), Rooney Mara is good as the naive shopgirl, but it's Cate Blanchett as her rich, divorced lover – proud, steely, yet ultimately defeated – who steals the show. SM

SEE

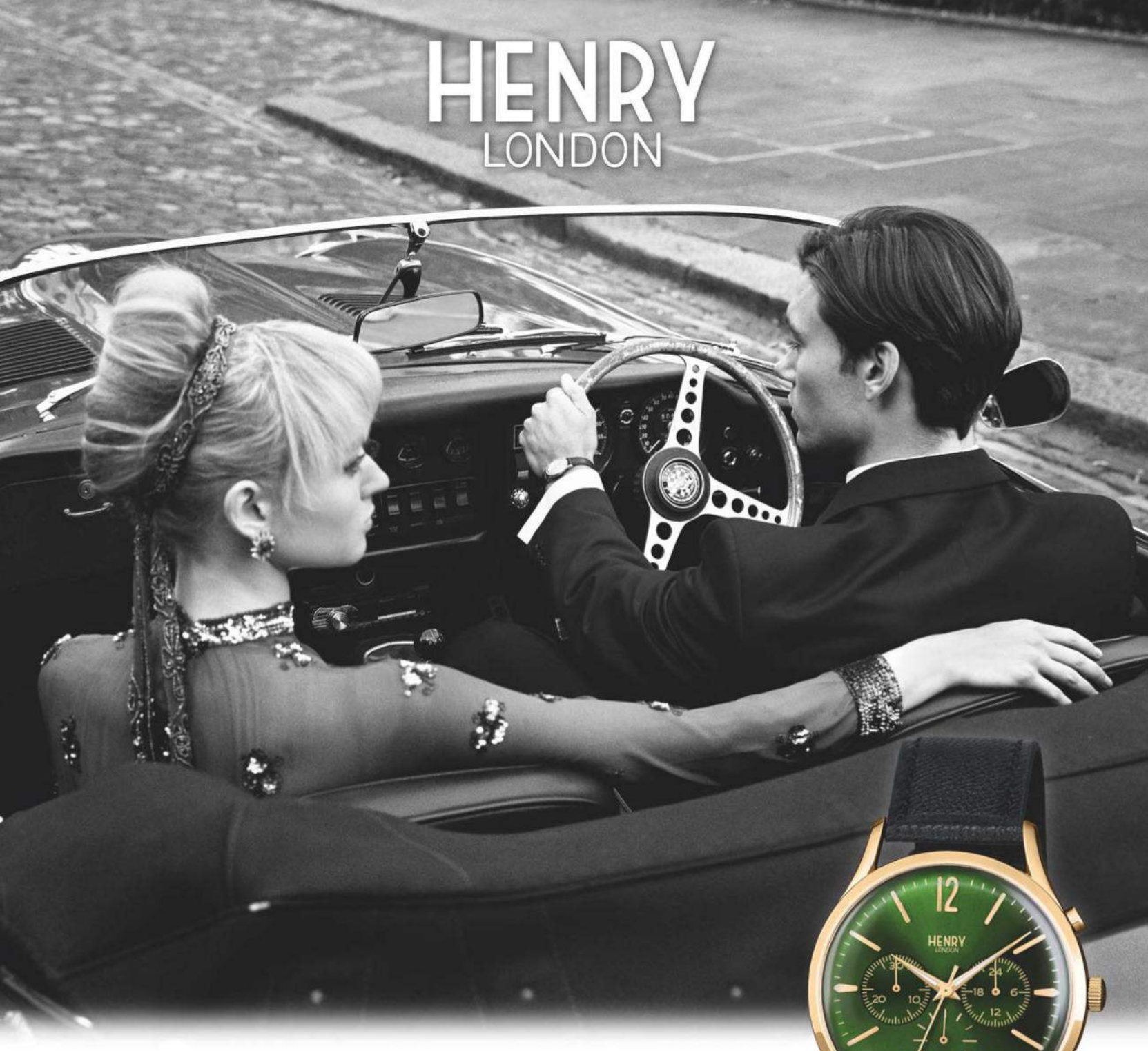
Steve McQueen: The Man & Le Mans

OUT ON 20 NOVEMBER

An absorbing account of the Hollywood action man's ill-fated attempt to bring the allure of his beloved motor racing to the big screen – an epic challenge that nearly killed its star, along with several of his real-life-co-drivers. Featuring unseen footage from the on-location shoot in 1970 alongside interviews with his family, it's not to be missed. BP

Photographs Annabel Mehran

HENRY
LONDON



"Inspired by the past...
Reinvented for you"



WWW.HENRY-LONDON.COM

THE CHISWICK COLLECTION

WEEKEND WARRIOR

Looking to escape the madness of metropolis this weekend? Arm yourself with a range of rural must-haves from a range of retailers including **JD Sports**, **Blacks**, **Tessuti**, **The Hip Store** and more



This page: **1** Socks by **Folk**, £16. At The Hip Store. thehipstore.co.uk
2 Shirt by **Patagonia**, £70. At The Hip Store. thehipstore.co.uk **3** Thermal top by **Icebreaker**, £50. At Blacks. blacks.co.uk **4** Jacket by **Fjallraven**, £215. At Tiso. tiso.com **5** Compass by **Silva**, £30. At Ultimate Outdoors. ultimateoutdoors.com
6 Belt by **House Of Garmsville**, £82. At The Hip Store. thehipstore.co.uk
7 Thermal pants by **Peter Storm**, £15. At Blacks. blacks.co.uk **8** Boots by **Dr Martens**, £119.95. At Cloggs. cloggs.co.uk **9** Belt by **House Of Garmsville**, £76.00. At The Hip Store. thehipstore.co.uk **10** Gloves by **Universal Works**, £45. At The Hip Store. thehipstore.co.uk
11 Trousers by **Dickies**, £45. At Size? size.co.uk



Photograph Ania Wawrzkowicz **Prop stylist** Zena May Hendrick **Styling** Hannah Elwell
Model Paul Kerr at Elite **Grooming** Andrea Bayliss using GO247

This page: 1 Hat by **Nigel Cabourn**, £75. At The Hip Store. thehipstore.co.uk 2 Jumper by **Bleu De Paname**, £110. At The Hip Store. thehipstore.co.uk 3 Jeans by **Levi's**, £80. At Mainline Menswear. mainlinemenswear.co.uk 4 Shirt by **Gitman Vintage**, £125. At The Hip Store. thehipstore.co.uk 5 Action camera by **GoPro**, £110. At Tiso. tiso.com 6 Hip flask by **Stanley**, £20. At Ultimate Outdoors. ultimateoutdoors.com 7 Backpack by **Epperson Mountaineering**, £175. At The Hip Store. thehipstore.co.uk 8 Swim shorts by **Orlebar Brown** , £130. At The Hip Store. thehipstore.co.uk 9 Bike by **Trek**, £2,100. At Ultimate Outdoors (selected stores only) 10 Trainers by **New Balance**, £60. At Size? size.co.uk 11 Trainers by **Nike**, £105. At JD Sports. jdsports.co.uk 12 Reusable handwarmer by **Whitby**, £15. At Tiso. tiso.com 13 Multi-tool by **Leatherman**, £30. At Ultimate Outdoors. ultimateoutdoors.com 14 Sleeping bag by **Blacks**, £60. At Blacks. blacks.co.uk 15 Jumper by **Stone Island**, £169. At Tessuti. tessuti.co.uk 16 Trainers by **adidas**, £60. At Tessuti. tessuti.co.uk

VITAMIN PLA

For an irres



NT FOR MEN

istible home



FOR INSPIRATION VISIT

The joy of plants.co.uk



Unparalleled performance, for all of life's roads.

Bentayga.

Introducing the extraordinary SUV. Visit BentleyMotors.com/Bentayga or call 0845 689 1420.

Bentayga fuel consumption* – EU Drive Cycle in mpg (l/100 km): Urban 14.7 (19.2);
Extra Urban 31.0 (9.1); Combined 22.1 (12.8). CO_2 Emissions 292 g/km.

*Fuel consumption figures subject to Type Approval. The name 'Bentley' and the 'B' in wings device are registered trademarks. © 2015 Bentley Motors Limited. Model shown: Bentayga.

GQ

EXTRAORDINARY TIMES

THE PEOPLE, PLACES AND PRODUCTS USHERING IN A NEW ERA OF EXCELLENCE



UPGRADE YOUR LIFE

WORK
REBOOT YOUR OFFICE SPACE

TRAVEL
UNEARTH YOUR INNER EXPLORER

HOME
RESTOCK YOUR BAR

TECH
UNLEASH YOUR CREATIVE SPIRIT

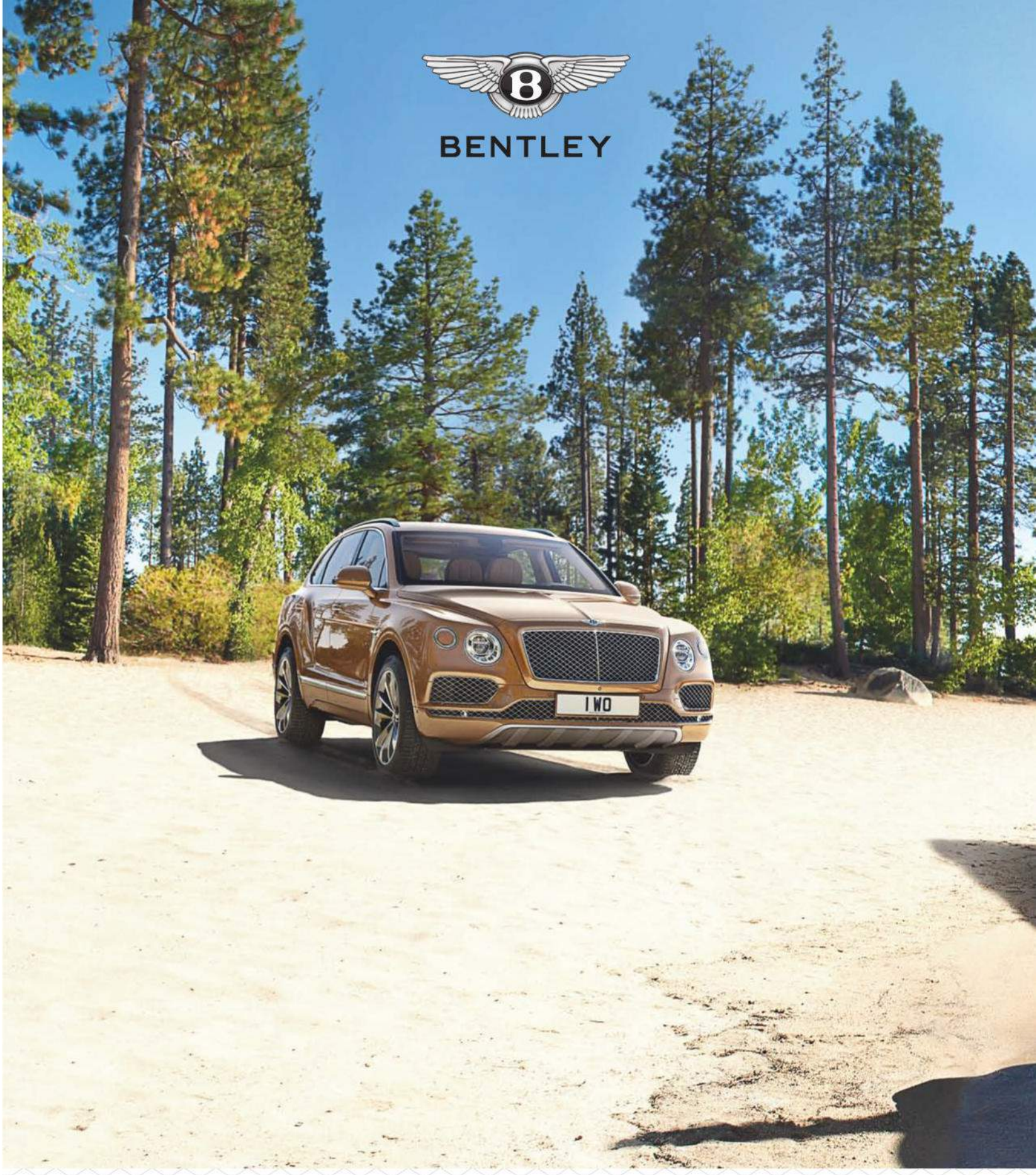
IN ASSOCIATION WITH
BENTLEY

+ PLUS LIVES LESS ORDINARY

THE DESIGNER
MARC NEWSON

THE FILM-MAKER
CASEY NEISTAT

THE ADVENTURER
DAVID DE ROTHSCHILD



It's not where you go, it's who you go with.

Bentayga.

For more information visit BentleyMotors.com/Bentayga or call 0845 689 1420.

The name 'Bentley' and the 'B' in wings device are registered trademarks. © 2015 Bentley Motors Limited.



Bentayga fuel consumption* – EU Drive Cycle in mpg (l/100 km): Urban 14.7 (19.2); Extra Urban 31.0 (9.1); Combined 22.1 (12.8). CO_2 Emissions 292 g/km.

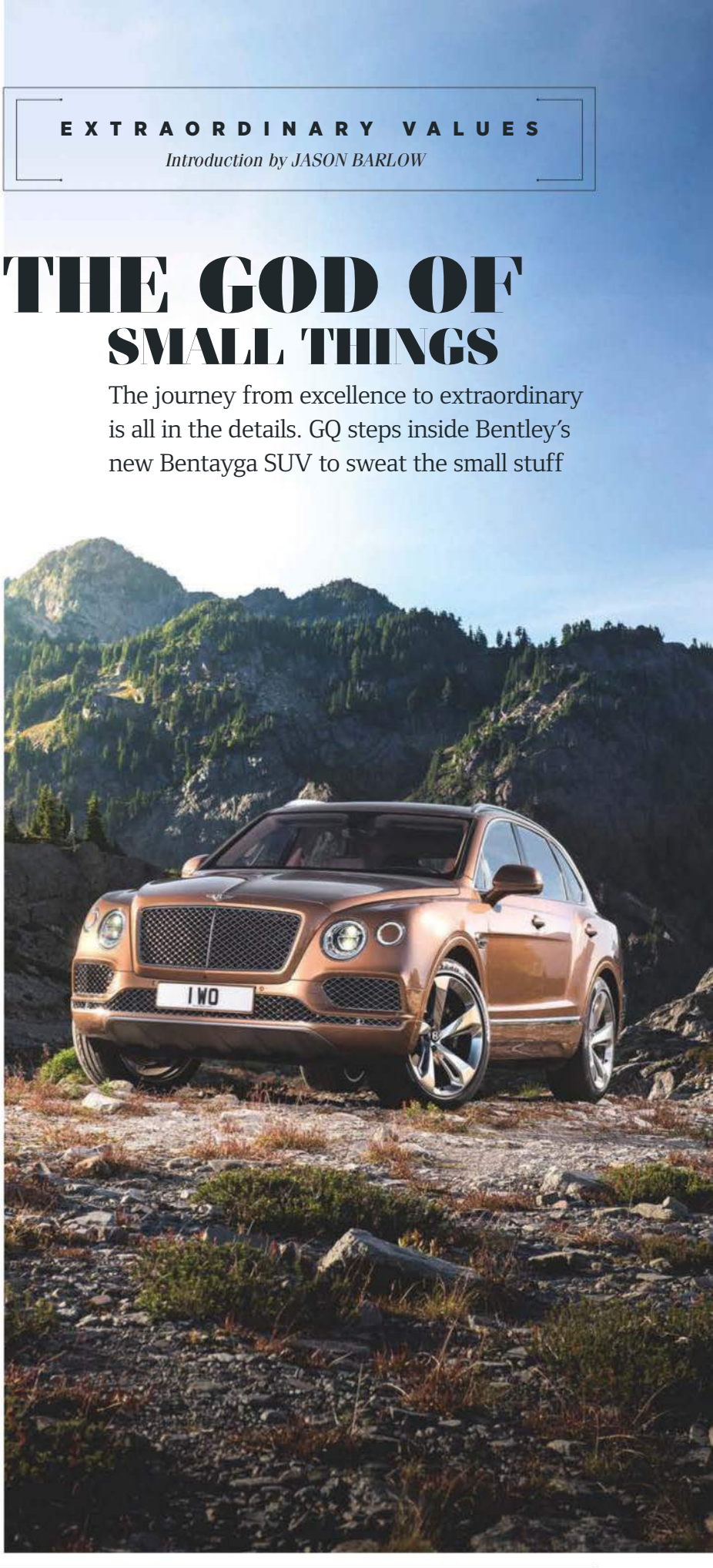
*Fuel consumption figures subject to Type Approval. Model shown: Bentayga.

EXTRAORDINARY VALUES

Introduction by JASON BARLOW

THE GOD OF SMALL THINGS

The journey from excellence to extraordinary is all in the details. GQ steps inside Bentley's new Bentayga SUV to sweat the small stuff



The whole is greater than the sum of its parts." Aristotle knew a thing or two when it came to understanding the importance and impact of holism. It's about synergy. Interconnectivity. A universe that will rise to a higher plane of consciousness when all the individual pieces work together and in harmony, rather than anything they might be able to achieve alone and independently. All the individuals we spoke to for *GQ*'s *Extraordinary Times* supplement, in association with Bentley, are people working, living, and creating in industries that not only bring us closer together, but will enhance one another's lives when aligned. Whether discussing how digital technology twinned with unique storytelling can change the way we interpret the everyday with film-maker Casey Neistat, or how an intrepid, restless life can segue into producing some of the smartest outerwear with eco-adventurer David de Rothschild, the lesson here from each is that by enhancing the lives of others, together, a better life for all can be generated. These are extraordinary people living in extraordinary times for, we think, an extraordinary supplement.

JONATHAN HEAF

CONTENTS

WORK
Page 6
Wordly wisdom from Marc Newson and an office to inspire your mind.

TECH
Page 9
We zoom in on pioneering film-maker Casey Neistat.

HOME
Page 11
A (living) room for improvement.

TRAVEL
Page 16
Take a trip with Arnaud Zannier.

LUXURY
Page 18
Ballantine's zero-gravity Space Glass lands.

Editor-In-Chief Dylan Jones
Editors Jonathan Heaf; Bill Prince
Creative Director Paul Solomons
Art Director Phill Fields
Art Editor Amanda Beer
Chief Sub-Editor George Chesterton
Sub-Editor Lee Stobbs
Managing Editor Mark Russell
Picture Editor Cai Lunn; Ryan Grimley
Contributors Aaron Callow; Jason Barlow
Contributing Photographers Alex Howe; Sam Hofman; Matthew Beedle; Mitch Payne
Publisher Vanessa Kingori
Associate Publisher Justin Barriball

©2015 The Condé Nast Publications Ltd. All rights reserved. Reproduction in whole or in part without permission is strictly prohibited. Not to be sold separately from the December 2015 issue of GQ magazine. Printed by Wyndeham Group. Colour origination by Tag: Response.

Marginal gains. Does anyone really want to measure their achievements or announce their arrival in the big league *incrementally*? What happened to the grand gesture?

Yet we now know that greatness lies in aggregating a series of small improvements. In the topsy-turvy world of British sport, where a searing low more often than not follows a rush of success, cycling has given us a raft of heroes and inspirational achievement. Behind it all stands Sir Dave Brailsford, performance director of the British cycling squad in the run-up to the Beijing Olympics, now general manager of Team Sky. Sir Bradley Wiggins, Sir Chris Hoy and Victoria Pendleton CBE can all testify to the rigorously methodical approach he propounded, while eight gold medals and three wins in four years in the Tour de France tell their own story. As does the fact that the French, in a fit of hilariously Gallic petulance, accused Team GB of having somehow reinvented the wheel.

They didn't do that. But they did get smart to become extraordinary. Target every element that plays a role in your performance, Brailsford said, and improve it by one per cent, and you'll have a substantial competitive advantage.

Brailsford and his experts targeted the technology and the equipment, rider fitness, mental approach and nutrition. But they also went as far as optimising the pillows the athletes took with them during their travels, and urged them to wash their hands properly (reducing the likelihood of illness).

"Sport is about continuous improvement," he says. "It's a bit like Formula One. You have a car and the designers might say, 'we can't think of how we're going to make this any better.' But you can. And unless you've done the work, then you're going to suffer. There's no hiding place in this sport."

Or in the luxury car world. This is another sphere in which "aggregated marginal gains" can make a difference. Designing, engineering and manufacturing a new car swallows more money than most of us could possibly imagine. Think about it: we want them to look good, to be reliable, to keep us safe while performing entertainingly, consume as little fuel as possible and connect us seamlessly to the wider world.

Bentley's new Bentayga SUV is a case in point, and exemplifies the aggregated margins idea by improving on everything, sometimes in ways invisible to the naked eye. Admittedly, there is nothing invisible or intangible about its engine, an all-new W12 cylinder that produces 600bhp and an incredible 664lb ft of torque. But it is 26kg lighter than its previous iteration, and CO_2 emissions have been reduced by ten per cent. Its pistons, valves, and camshafts are hand fitted. Eleven people work across eleven separate sections on the engine assembly line.

The Bentayga's all-aluminium chassis, meanwhile, uses an industry-leading 48-volt system to deliver electrically adjustable anti-roll bars – to improve lateral stiffness without hurting ride quality – as well as air springs in the suspension, and four separate ride heights.

Every margin has been worked to within a millimetre of its life. That's how Bentley makes a difference: by sweating the details.

In fact, it's the detail stuff that really drives desire for a car like this, or indeed any Bentley. The company has long enjoyed a partnership with Breitling, but the Bentayga elevates cross-brand relations to a new level. New car options lists often hide some costly surprises, but the Mulliner Tourbillon by Breitling is surely the most surprising and exclusive of all.

This Tourbillon mechanism is automatically wound by a bespoke winding mechanism within the car. It's machined in solid gold and has diamond decoration. The Bentayga starts at £160,200; the Tourbillon costs an extra £150,000. While you're at it, you may as well add the quilted leather rear "event seat" that folds out from the tailgate, and the Mulliner picnic hamper with Linley china.

'WE NOW KNOW THAT GREATNESS LIES IN AGGREGATING A SERIES OF SMALL IMPROVEMENTS'

You want more detail? No other car company I'm aware of stores its wood veneers in an on-site humidor. The Bentayga is initially available with a choice of seven types of wood, including Spanish fiddleback eucalyptus, Chinese ash, and burr walnut. Whichever is chosen, it tells its own story across the cabin of the car, because the pattern in the veneer is symmetrical. Once that has been pointed out to you, it's impossible to take your eyes off it.

The leather hides are sourced from bulls kept in fields that aren't ringed with barbed wire: that way there are no nicks in the car's trim. Bentley also manufactures its own seats, and its steering wheels are hand-stitched by craftsmen with such a unique signature they can spot their own handiwork.

Somehow, the palms of your hands can feel those aggregated margins. Such things won't improve performance in the sense that Dave Brailsford defines it, and we're certain his timekeeping equipment is rather different, but they will dramatically improve your mood.

EXTRA LUXURY **DRIVE**

The little touches of Bentley's new Bentayga SUV make a big impact







TOURBILLON CLOCK
The bespoke mechanical Mulliner Tourbillon by Breitling clock is made from solid gold, with a choice of either white or rose, mother of pearl or black-ebony dial. *£150,000 extra*.

DIAMOND QUILTING
So that the detail can be seen from the outside, diamond quilting and contrast stitching is used on the top area of the leather seats and the side bolsters.

BESPOKE HAMPER
Integrated within the car is a Mulliner Hamper Set, which can be removed and used as seats outside, and is complete with bespoke fine Linley china cutlery.

A STUDY IN STYLE

Get your head down at home or in the office with refined desk kit that redefines your workspace



1 Deliver a dynamic edge to your desk with sculptural design from Catalan **desk-clock** specialists Tothora. £425. At The Home. *thehomeonline.co.uk*

2 British marquetry maestro David Linley has collaborated with leading luxury marques, from Bentley to Cunard. **Letter rack** by Linley, £250. At Amara. *amara.com*

3 Crystal is a cut above regular glass and clients or colleagues will know the difference. **Decanter**, £200. **Glasses**, £65 each. All by Richard Brendon. *richardbrendon.com*

4 Do away with cables with a **Bluetooth speaker** that has a high-concept look. Speaker by Jarre, £299. At Amara. *amara.com*

5 Illuminate your industrial hub with bare-bulb lighting. **Table lamp** by Grovemade, £65. *grovemade.com*

6 Freud's design language took notes from the coffee-culture salons of prewar Europe. **Cafetiere** by Freud, £150. *freud.eu*

Edited by AARON CALLOW Photograph SAM HOFMAN Styling SARIANNE PLAISANT



7 Danish design continues to shine as the model of artful homeware. **Carafe** by Georg Jensen, £100. *georgjensen.com*

8 Richard Brendon reflects classic motifs, literally, with platinum-plated cups paired with original saucers – this one from 1940. **Mug** by Richard Brendon, £85. *richardbrendon.com*

9 Bright skins give otherwise ordinary **stationery** a lift. By Buro, £75. At Gifts With Style. *giftswithstyle.com*

10 HP's Spectre x360 **laptop** folds all the way back so it doubles as a tablet. £900. At John Lewis. *johnlewis.com*

11 Standing your laptop proud on the desk gives it the structure of a permanent computer. **Laptop stand**, £80. **Pen pot**, £25. **Dish**, £19. All by Grovemade. *grovemade.com*

12 Slim-frame structures will appear to take up less desk real-estate. **Table lamp** by H Skjalm P, £130. At Chase & Sorensen. *chaseandsorensen.com*

13 Project an air of affluence with rich materials, such as the platinum-plating on this **reading glass**. By L'Objet, £110. At Amara. *amara.com*

14 Parker's "fifth-technology" nib adapts to your writing style as you use it, while a mouse mat with recessed pen holder will keep your desk in order. **Pen**, £153. *parkerpen.com*. **Mouse mat** by Grovemade, £50. *grovemade.com*

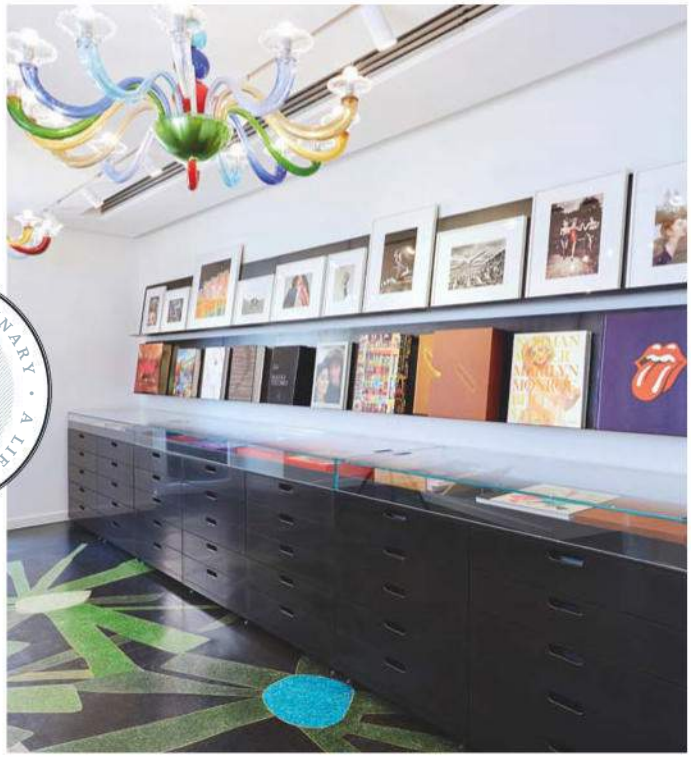
15 Protect drafts from draughts with a work-of-art glass **paperweight** from French artisans Lalique. £630. *lalique.com*

16 **Desk** by Ralph Lauren Home, £7,900. *ralphlaurenhome.com*. **Chair** by Linley, £6,000. *davidlinley.com*



THE MARC OF QUALITY

The industrial visionary explains the vital role of emotion in perfect product design



Italian job: Taschen's flagship store in Milan, designed and developed by long-term collaborator Marc Newson (above)

Design smarter, work harder

Praiseworthy design can impact on efficiency in the workplace, but designing items for an office environment certainly brings its own unique challenges. "The office environment is fairly ubiquitous and highly policed in terms of what you're allowed," explains Marc Newson. "In terms of what companies are allowed to purchase it's absurd. Nevertheless, you have to adhere to the rules and what's already there, and in a lot of cases try and improve upon it if possible."

Cracking the luxury cipher

"For me, luxury refers to quality and integrity," says Newson. "As well as a set of values which are either tangible or philosophical. It also has to do with quality and standing the test of time, not just on a physical level, but on an emotional level. [The best luxury products] enable you to develop a bond and attachment, not only when you think about acquiring them, but also *once* you acquire them."

Work, rest and play

Known for conjuring everything from the Apple Watch right through to the interior of the Qantas A380 plane, Newson's influence on design is staggeringly broad. "I wouldn't say it's something everyone can do, but I always found that the world is becoming a smaller place. There's a lot of crossover from design, fashion and architecture, and even to film. If I were to design chairs all day, every day, I don't think they'd be as interesting as those I'd design if I'd also been working on things such as footwear or luggage. The more you know about technology and materials across different forms, the better equipped you are."

EXTRA LUXURY **WORK**

Mean business by following one simple style rule: keep it brief



From left: Porte-Documents Voyage by **Louis Vuitton**, £1,640. *louisvuitton.com*

Sac à Dépêches by **Hermès**, £5,842. *hermes.com*

Un Jour from the Permanent Collection by **Berluti**, £2,020. *berluti.com*

Photographs Full Stop Photography; Conor McDonnell; Jørn Tomter



Riding high: Neistat's 2011 vlog criticising the NYPD's ticketing of cyclists has more than 15 million views

SHARP SHOOTER

Casey Neistat's new 'Beme' video-sharing app focuses on fearless film-making

Words by JONATHAN HEAF

Execution is everything. It's the *doing* that is important. The idea is, for me, totally inconsequential." If you know about Casey Neistat and his unique brand of hyper-active, hyper-intrepid film-making then you'll know such a sure-footed piece of contrarianism is to be expected from the 34-year-old Connecticut-born movie maker.

Speaking from his Manhattan workshop – for the savvy digital native Neistat is as much a part of the New York scene as raw kale, Opening Ceremony and jaywalking – the film-maker has seemingly done what many presumed impossible. He's made vlogging cool. Whereas most YouTubers seem to get lost down the rabbit hole of straight-to-camera vanity, Neistat's films have a specific agenda, a purpose that elevates his fast-paced vignettes above the daily deluge of click bait. Put simply, the man tells stories.

Here's a classic example of Neistat-ology: in 2011 Neistat made a vlog that strongly criticised the New York City Police Department's ticketing of cyclists and the difficulty many bikers have in keeping within designated lanes. The film began with a New York cop ticking Neistat off with a $50 summons for straying outside of a marked bike lane. Neistat stands in the pouring rain while the officer issues the fine, the vlogger filming the entire encounter on his iPhone - a tool suited to his candid approach.

From here on in, however, the short film goes full Buster Keaton as Neistat – purposely and belligerently following the issuing officer's instruction to the letter to "stay in the bike lane at all times," – proceeds to ride his cycle down the designated city lanes crashing into the inevitable obstructions. First he hits roadworks and >



'ALL I'LL SAY IS BE FEARLESS. REMEMBER: YOU DON'T NEED ANYONE'S PERMISSION TO GO AND CREATE'



Casey in point: Neistat, in his New York studio, says vlogging is about the execution; (top left) his first camera

potholes, next it's a police cruiser. It's madness, yet madness with a strong message. The movie went viral and, at the time of writing, has been viewed more than 15 million times. (Neistat also go his $50 back.)

Another of Neistat's movies is the result of what happened when he was asked to make a film for Nike's FuelBand fitness tracker. Rather than stick to the plan and splurge the budget on some overelaborate ad shoot, however, Neistat decided to go rogue (without informing Nike) and take a risk. Thus, the film begins with this statement: "Nike asked me to make a movie about what it means to #makeitcount. Instead of making their movie I spent the entire budget travelling around the world with my friend Max. We'd keep going until the money ran out. It took ten days." The film is as enlightening as it is entertaining.

As you might have guessed, Casey Neistat is a director who motivates, inspiring the average viewer to stop procrastinating and just get on with living – or at least "making". For Neistat, this isn't about becoming part of the establishment, but more about the democratisation of the creative industries. "Anyone can make a movie about bike lanes," he says. "Anyone can make a travelogue, get on a plane and film it with their iPhone. The only difference is the execution. Storytelling and technology work in harmony for me, and it's all up for grabs. I didn't go to film school, I just took that first step forward. All I'll say is be fearless. Remember: you don't need anyone's permission to go and create."

If Neistat's mission is for technology to help us absorb more of the world around us, it has never been more focused than with his latest project, launched in the summer of 2015. Beme is a brand-new video-sharing app that enables users to upload a four-second, unedited, unfiltered, undoctored video. "If you think about it, every selfie we snap or every video we shoot on our phones is always curated, always engineered in some small way. I wanted this to be totally unedited content – something genuinely authentic."

Beme users can give feedback to videos posted by sending selfies, or "reactions", direct to the person hosting the film. It is essentially, life uploaded. No gimmicks, no agenda. As for Neistat, despite his successes there's to be no resting on his digital laurels. "Sleep is my enemy. It just means I'm not working and when I don't work I'm not happy. If someone can find a way to eradicate the need for a human to shut down and reboot every once in a while, I'm first in line." Here's to being more Casey: sleep less. Be brave. Go do cool stuff. (Oh, and be sure to film it.)

EXTRA LUXURY TECH

If grandeur gadetry is what you're after, this high-spec triumvirate is right on the button



From left: Cockpit B50 Bentley Bentayga Edition by **Breitling**. breitling.com. Signature Touch For Bentley by **Vertu**, £14,000. vertu.com. Silver Phantom by **Devialet**, £1,690. devialet.com

Photographs Conor McDonnell; Full Stop Photography

EXTRAORDINARY HOME

YOUR MANUAL FOR A STYLISH LIFE LESS ORDINARY

TAKE ROOT

Want more from life? Keep branching out. Just ask Foster Huntington

A free spirit and a new vision for luxury
Meet Foster Huntington, a man who one day decided to search for "better". Leaving the fashion industry (he was a designer at Ralph Lauren) in 2014 Huntington found himself a grassy hilltop in Washington State and built an oversized treehouse he dubbed the Cinder Cone.

Hunter, gatherer, skater, soaker
With two "houses" – the Studio (20ft above the ground) and the Octagon (floating 35ft in a lone fir tree) – connected via two rope bridges, Huntington's garden is part nature reserve and part skate park. The smooth grey concrete bowl hangs overlooking a valley, while to one side is a hot tub. Both come with a God-kissed panorama.

Hunker down, power up
Huntington earns a living taking photographs of his adventures for his blog, A Restless Transplant, and also through Kickstarter projects that help him fund books such as *Home Is Where You Park It*, a photo journal of his year living in an '89 Volkswagen Vanagon. A visionary with unrivalled independence. Oh, and an awesome view.

Photographs Full Stop Photography; Kyle Johnson

A LIFE LESS ORDINARY · FOSTER HUNTINGDON · A LIFE LESS ORDINARY

American dream: Foster Huntington at his Washington State treehouse Cinder Cone



EXTRA LUXURY HOME

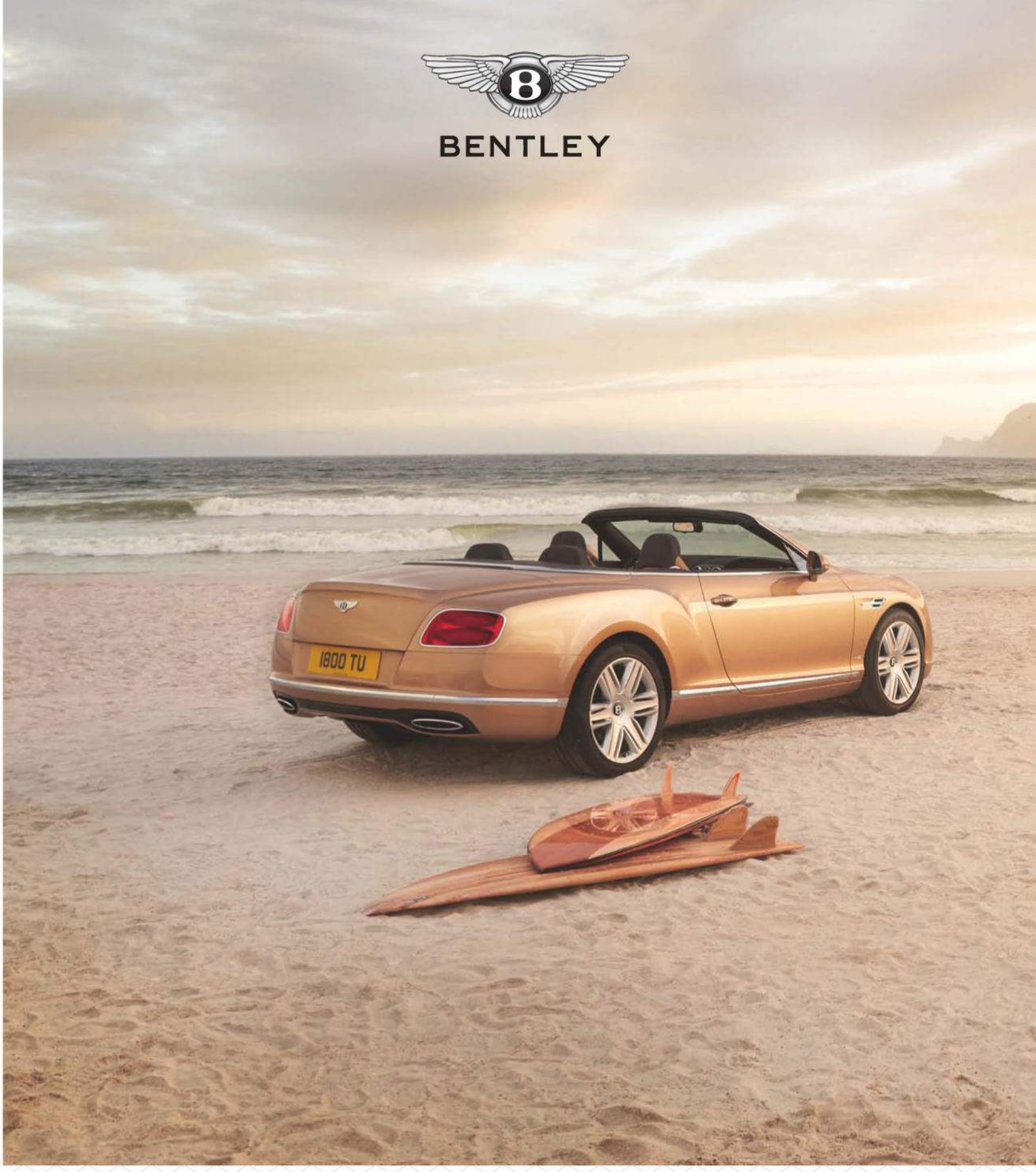
Drink to success with these barware classics







Sterling Silver and Gilt **Bullet Shot Glasses** with fitted case, £2,100 for two. Sterling Silver Engraved 70cl **Sleeve Round**, £2,850. Both by Theo Fennell. *theofennell.com*. Birdy **shaker** by Erik Lorincz, £85. *birdy-erik.com*



Told you I had a cure for jet lag.

The new Continental GT.

View our striking new model range at BentleyMotors.com or call 0845 689 1420.

The name 'Bentley' and the 'B' in wings device are registered trademarks. © 2015 Bentley Motors Limited.



Continental GT Convertible fuel consumption* – EU Drive Cycle in mpg (l/100 km):
Urban 13.0 (21.7); Extra Urban 28.5 (9.9); Combined 19.8 (14.3). CO_2 Emissions 333 g/km.

*Fuel consumption figures subject to Type Approval. Model shown: Continental GT Convertible.

A ROOM FOR IMPROVEMENT

Get your house (and life) in order with touches of homespun luxury

Edited by AARON CALLOW Photograph by MATTHEW BEEDLE





1 Goldmund configured their ProLogos speakers to give the illusion of expansive sound. It's as close as you'll come to the live experience without having an orchestra pit in your music room. **Speakers** by Goldmund, £55,000 a pair. At Sonata. *sonatahifi.com*

2 **Books** by Assouline, from £55. *assouline.com*

3 In gold not green, a malachite patina makes an ornament of your glassware. **Glasses**, £25 each. All by Jonathan Adler. *uk.jonathanadler.com*

4 Reflective elements like this stainless-steel pedestal draw in and echo the other shapes in your space. **Side table** by Bentley, £4,404. At Luxury Living. *luxurylivinggroup.com*

5 Designer Kevin Reilly works with a small team of artisans to create ultra-modern lighting. **Floor lamp** by Kevin Reilly, £2,292. At Gotham. *gothamnottinghill.com*

6 Using a proprietary technique, Italian marque Baxter decks its furniture in soft leather. **Armchair** by Baxter, £6,840. At Anna Casa. *annacasa.net*

7 Burning biofuel negates the need for a flue, allowing your feature fireplace to stand where you please. **Fire pedestal** by Cocoon Fires, £2,290. At Chaplins. *chaplins.co.uk*

8 Let light and shadow deliver a dynamic cast on your wall with a work of sculptural art. **Wall sculpture** by Cox London, £9,120. *coxlondon.com*

9 The natural veining on their alabaster shades makes each of these lamps by French designer Reda Amalou one of a kind. **Table lamps** by Reda Amalou, £3,455 each. *redaamalou.com*

10 Being a single solid component, the 3-D printed tonearm of VPI's HR-X turntable cuts out unwanted resonance. **Turntable** by VPI, £15,000. At Sonata. *sonatahifi.com*

11 Chestnut briar-root polishes to a lambent luster, a tidy contrast against leather cladding. **Dresser** by Bentley, £15,948. At Luxury Living. *luxurylivinggroup.com*

12 Istanbul-born designer Esti Barnes takes rugs to new dimension. **Rug** by Top Floor, £4,520. *topfloorrugs.com*

LUXURY'S DISCERNING NOMAD

Arnaud Zannier's unique hotels are going against the tide of travel giants

Words by BILL PRINCE



Sitting pretty: The appeal of Zannier's (above) accommodations is their appreciation of their surroundings

It's easy to imagine that luxury hotels might soon be swept away on a tide of Airbnb bookings, but for those in thrall to the different, the unique and the homely there's a new travel partner in the shape of 42-year-old Arnaud Zannier.

Founded nine years ago, Zannier Hotels is the hospitality arm of Group Zannier, a European retail conglomerate responsible for kitting out the young and youthful for generations – thanks to its licensing of such cult brands as Chipie and Kickers. Now Arnaud has set aside his own fashion business to launch a group of smaller than average hotels that telegraph a new kind of luxury, one he describes as "understated" and others might consider belated.

Its first property, a 12-room chalet in the French skiing capital of Megève, sets the tone: bare wood and open fires match the friendly, informal yet intuitively intelligent service. Design is its strength rather than its calling card: distancing it from the run of boutique hotels that flag up yet routinely flout genuine taste and style. (Does anyone really want a "bottle aged" – ie ready-mixed – cocktail left beside an empty ice bucket?)

In September, its sister property Phum Baitang – (it means "green village") opened in Cambodia close to the ancient sites of Angkor Wat, it's larger scale overwritten by its sense of place, consideration for local customs and cuisine, and the suggestion that rather than simply taking up position next to a world heritage site, its guests can find refuge from the large multinational chains that have already moved into the area.

Next up is a property over the border in Vietnam, another refuge again benefitting from the attentions of Zannier and his small team. An architect in Paris has been appointed, but otherwise these and future projects (there are plans to open in Menorca) are under the control of their owner. It's a leap from cookie-cutter hotel-keeping, and one that Zannier himself feels is indicative of the new generation of lotus eaters out there:

"The initial idea was to create something that was missing in the market," he says. "Because the older customer is looking for a different kind of luxury, very materialist. But the younger generation is looking for something different because for us luxury isn't about gold taps in the bathroom. And you can have that sort of atmosphere if you go into a small, independent guesthouse, but you never find those values in big international chains. We want to be recognised as being original, fresh, and an alternative to other brands." *zannier.com*

'THE YOUNGER GENERATION IS LOOKING FOR SOMETHING DIFFERENT. FOR US LUXURY ISN'T ABOUT GOLD TAPS'

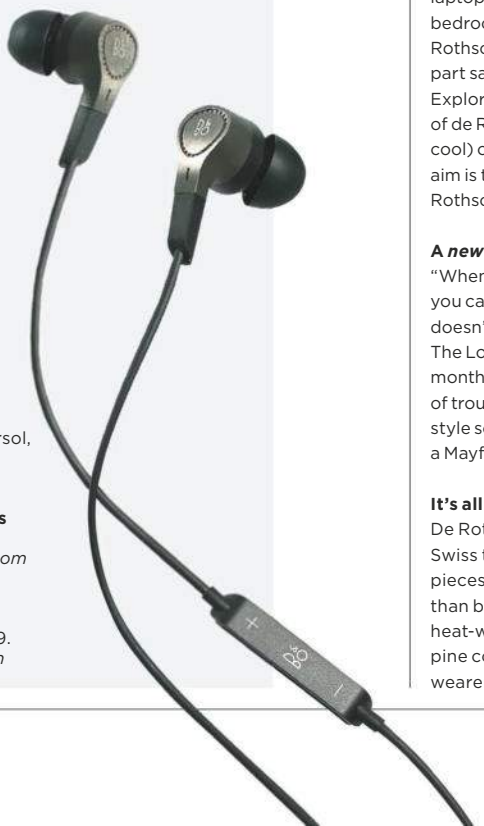
Photograph Full Stop Photography

EXTRA LUXURY
TRAVEL

Wallet. Passport. Phone. Now for the essentials… Don't go anywhere without travel's (other) holy trinity



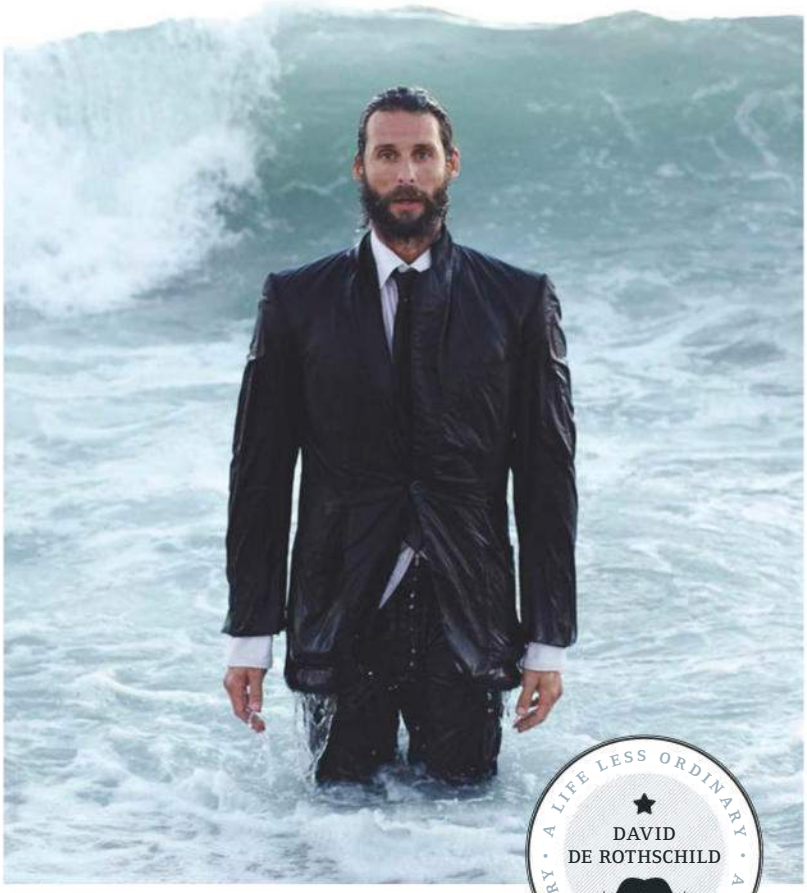




Steve McQueen Round-Frame Folding Acetate **sunglasses** by Persol, £280. *persol.com*

Ultravid 8x32 Zagato **binoculars** by Leica, £2,465. *en.leica-camera.com*

BeoPlay H3 by Bang & Olufsen **headphones**, £169. *bang-olufsen.com*



LOST AND FOUND

David de Rothschild is harnessing his experience in adventure to build a brand

The Lost Explorer
Using an improvised selfie stick (his arm) and a laptop to give us a Skype tour of his office-cum-bedroom space in Venice, Los Angeles, David de Rothschild comes across as part creative nomad, part savvy entrepreneur. His new project, The Lost Explorer, is a brand name that acts as hanger for all of de Rothschild's passions. Whether finessed (read: cool) outerwear or a bespoke bottle of mezcal, the aim is to put out functional products inspired by Rothschild's past two decades as an adventurer.

A *new* new luxury
"When you're out in the elements, you need clothing you can rely on," de Rothschild states. "But that doesn't mean you have to look like, well, a scientist!" The Lost Explorer launches its line of outerwear this month, including a bag, two mountain jackets, a pair of trousers and a shirt. Think of them as small-batch style solutions; quality clothing that looks as good on a Mayfair street as on the slopes of Ben Nevis.

It's all about "bio-mimicry"
De Rothschild has teamed up with Schoeller, a Swiss textile and fabric manufacturer, and the pieces will be grouped by fabric and material rather than by season or style. Jackets and shirts will use heat-wicking, a method that imitates the action of a pine cone, with fibres that open when it senses the wearer is hot and close when things get more chilly.



Bag, £425. **Mezcal**, £160. Both by The Lost Explorer. *thelostexplorer.co*



SPACE GLASS · AN OBJECT LESS ORDINARY · AN OBJECT LESS ORDINARY ·

ONE SMALL SIP FOR MAN

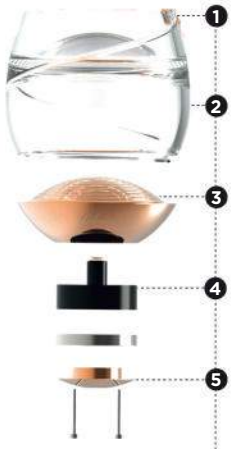
Story by MARK RUSSELL Photograph MITCH PAYNE

There are few more satisfying moments in a man's life than sitting down to a whisky after an arduous journey. Now, thanks to Ballantine's Space Glass, you can enjoy a welcome Scotch even if your itinerary involved being blasted 62 miles up into space.

Working alongside the Open Space Agency (OSA), Ballantine has created a glass designed specifically to work in a zero-gravity environment while maintaining the earthly pleasures of the whisky-drinking experience. Essentially, rather than try to control the liquid, the team, led by OSA's James Parr, sought to control the glass around it. A rose-gold spiral convex plate at the base creates surface tension to hold the whisky in a reservoir, which then travels, thanks to capillary action, through channels on the side of the glass to a rose-gold mouthpiece. The drinking motion involves rolling the glass in your hand to warm the whisky via the base, then moving the glass down so your nose meets the resting vapours, and finally moving the glass upwards to capture the liquid in the base plate.

The base also contains a 10kg pull magnet that enables easy docking and, via a bespoke whisky insert nozzle, placing on a microgravity bar. Meanwhile, pouring the whisky in zero gravity is enabled by a loading nozzle that can be attached to a standard bottle of Ballantine's Finest and then inserted into a one-way valve at the base of the glass, allowing the good stuff to flow without floating away.

So, with your toast on arrival secured, now all you need to do is book that space flight.



THE SPACE GLASS: EXPLODED

1. Mouth clip
The rose gold allows for a satisfying, cold touch, despite the rest of the "glass" being plastic.

2. Glass
"Made" from 3D-printed medical-grade PLA plastic.

3. Stainless-steel, rose-gold plated base
Highly unreactive properties prevent the tumbler affecting the taste. Also deflects solar radiation.

4. One-way valve
Allows for the glass to be filled direct from bottle (with special nozzle) without spilling.

5. 10kg pull magnet
Enables glass to be anchored to a table in zero gravity.



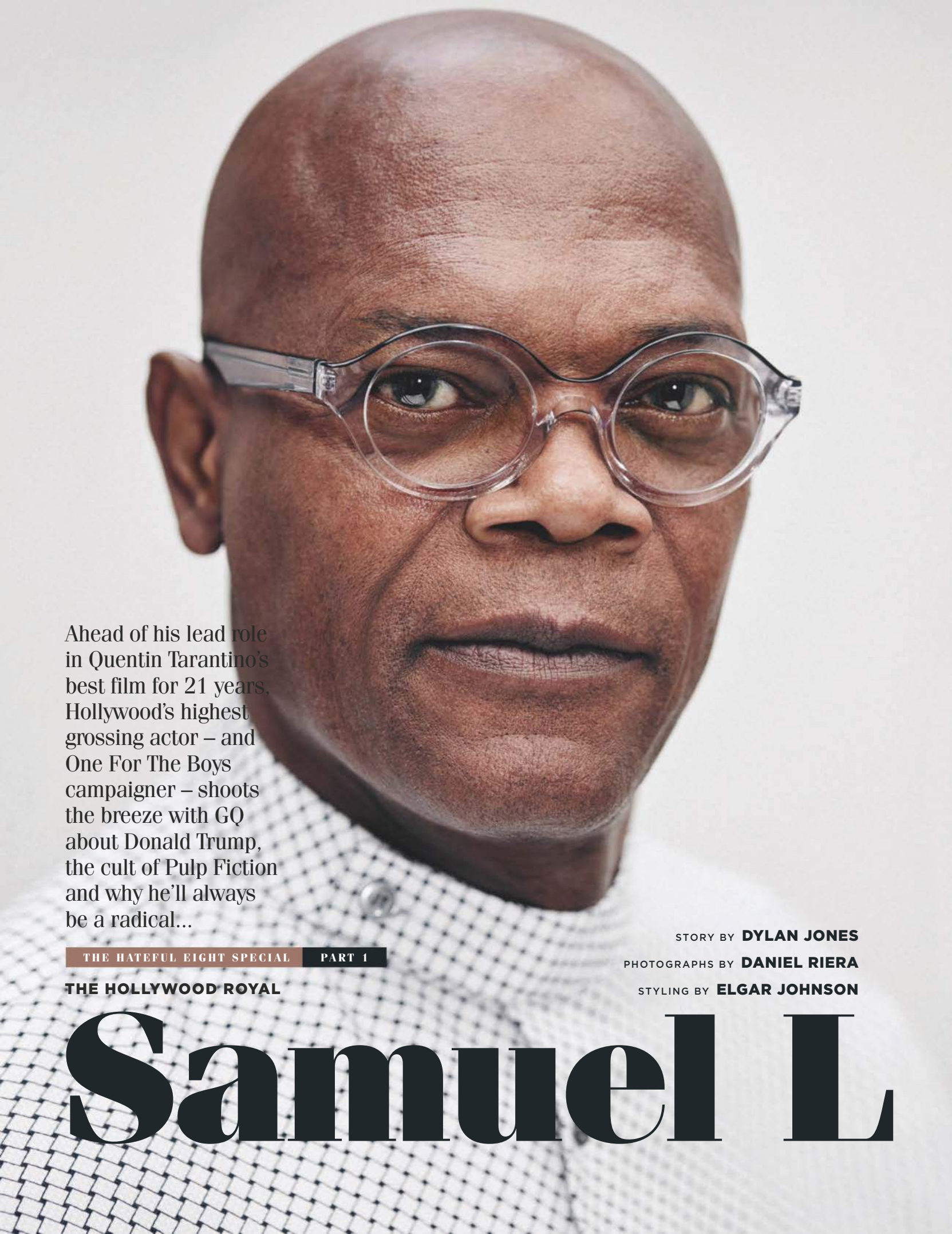
Exquisite luxury, where you've never seen it before.

Bentayga.

Introducing the extraordinary SUV. Visit BentleyMotors.com/Bentayga or call 0845 689 1420.

Bentayga fuel consumption* – EU Drive Cycle in mpg (l/100 km): Urban 14.7 (19.2); Extra Urban 31.0 (9.1); Combined 22.1 (12.8). CO_2 Emissions 292 g/km.

*Fuel consumption figures subject to Type Approval. The name 'Bentley' and the 'B' in wings device are registered trademarks. © 2015 Bentley Motors Limited. Model shown: Bentayga.



Ahead of his lead role in Quentin Tarantino's best film for 21 years, Hollywood's highest grossing actor – and One For The Boys campaigner – shoots the breeze with GQ about Donald Trump, the cult of Pulp Fiction and why he'll always be a radical...

THE HATEFUL EIGHT SPECIAL | PART 1

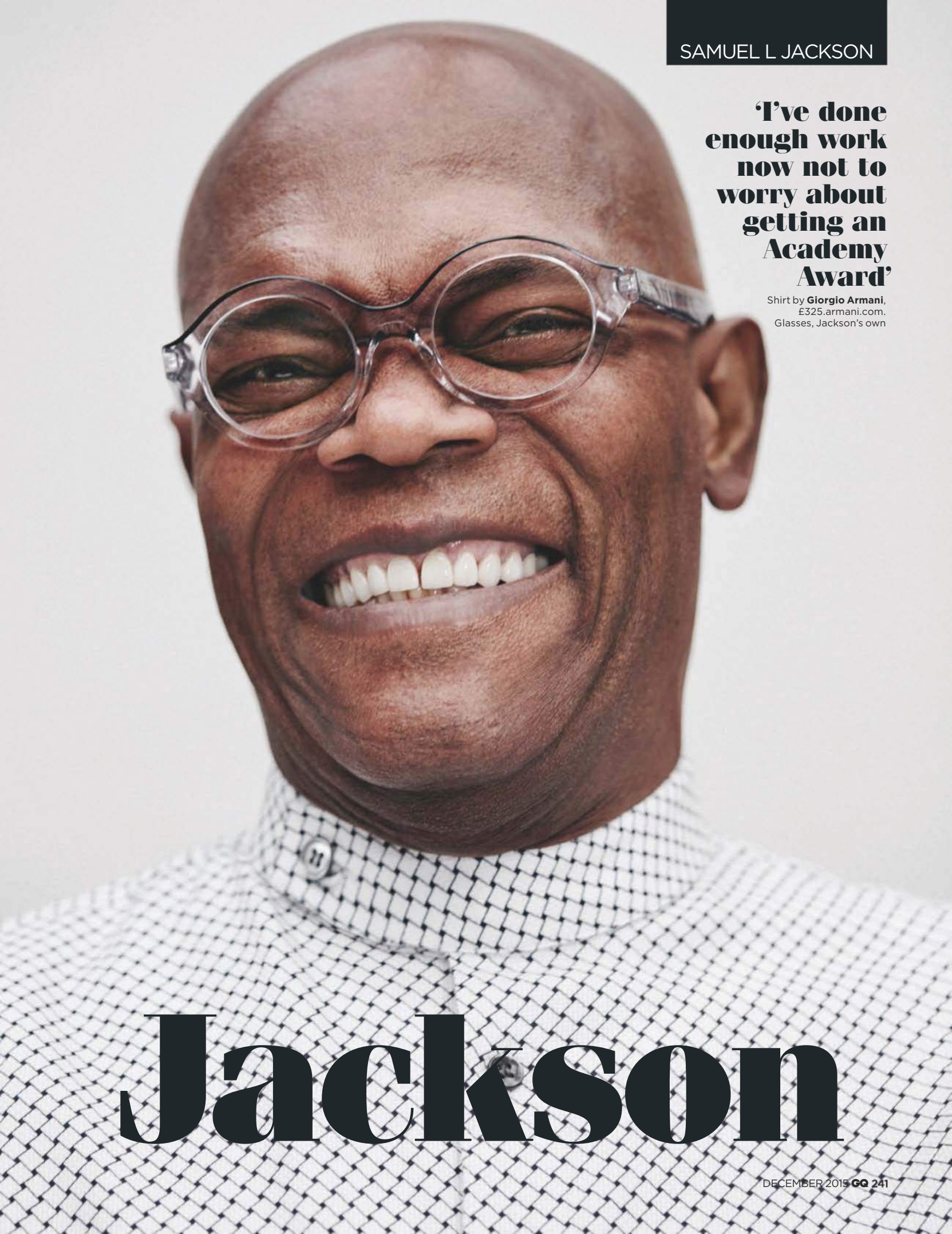
THE HOLLYWOOD ROYAL

Samuel L

STORY BY **DYLAN JONES**

PHOTOGRAPHS BY **DANIEL RIERA**

STYLING BY **ELGAR JOHNSON**



‘I’ve done enough work now not to worry about getting an Academy Award’

Shirt by **Giorgio Armani**, £325.armani.com. Glasses, Jackson’s own

Jackson

Anyone who has seen the trailer for the new Tarantino film *The Hateful Eight* will already be acquainted with this scene. A stagecoach pulled by six rip-snorting horses speeds across the snow with a mountain range in the background. As the driver sees an obstacle in the middle of the path, he pulls back the reins, slowing his steeds until they come to a halt. What he sees is a black man in the middle of the road, sitting on a nice leather saddle, laid on top of three frozen dead white men. The black man removes the pipe from his mouth and says to the man behind the six snorting horses, "Got room for one more?"

Of course, the black man is Samuel L Jackson, and Tarantino's script leaves no doubt as to what kind of man he is: "The BLACK MAN is an older man. A sly LEE VAN CLEEF type with a bald pate, silver hair on the sides, a distinguished mustache, and a tall slim frame. He wears the dark blue uniform pants of the US CAVALRY, with the yellow stripe down the side of the pant leg, tucked into black regulation Cavalry riding boots. His shirt and undergarment's [sic] is non regulation and worn for comfort, style, and warmth, including a long charcoal grey wool scarf. But his dark heavy winter coat is his OFFICER WINTER COAT from the US Cavalry."

Tarantino wrote the part especially for Jackson, although he was about to abandon the film when the script was leaked online (apparently by one of the cast). Suitably enough, it was Jackson who convinced Tarantino to continue with the movie (albeit with a rewritten third act) after the cast performed it at a charity reading in April last year in Hollywood. A Western set some years after the Civil War, *The Hateful Eight* features Kurt Russell, Michael Madsen, Tim Roth, Walton Goggins and Jennifer Jason Leigh, as well as Jackson and a brand new score by Ennio Morricone, and the word in the business is that this might just be Tarantino's most accomplished film since *Pulp Fiction*.

More than most, Jackson knows how Tarantino ticks, not least because he has appeared in six of his movies (*Jackie Brown*, *Kill Bill: Volume 2*, *Inglourious Basterds* and *Django Unchained* along with *Pulp Fiction* and *The Hateful Eight*). He could have started the relationship earlier if he hadn't screwed up his audition for *Reservoir Dogs*, although his performance as contract killer Jules Winnfield in *Pulp Fiction* didn't just announce him to the cinema-going public, it rubber-stamped his screen presence on an entire generation of cinephiles.

Since then, Jackson has become ubiquitous and, like a modern day Michael Caine, never seems to stop working. Not that this hasn't paid off: in 2011 the *Guinness Book Of World Records* declared Jackson the highest-grossing movie star of all time, a position assisted by his appearance in the *Star Wars* prequels (in which he got to design his own lightsaber) and the various iterations of Marvel's cinematic universe. The 66-year-old Hollywood royal is a frequent visitor to London, acting like a man 20 years his junior, with regular appearances in support of the men's cancer charity One For The Boys for his friend Sofia Davis (hosting golf days, fronting the London Collections Men Fashion Ball and even holding karaoke evenings at Abbey Road Studios).

Once a passionate civil-rights activist, he hasn't lost his keen sense of human injustice and continues to openly criticise the innate racism of US society. Last year, following a wave of massive protests against police brutality, he took to his Facebook page to encourage all those celebrities who had taken part in the ice-bucket challenge to protest in song, using the phrase "I can't breathe", the last words uttered by Eric Garner, who died in Staten Island in July 2014 after a police officer put him in what has been described as a "chokehold" for more than 15 seconds during an arrest.

'I can get in touch with my anger pretty quickly if my space is invaded'

Never afraid to speak his mind, he suffers fools about as gladly as José Mourinho suffers insubordinates, and yet remains one of the nicest, kindest, most even-handed people in the movie business.

"I'm not as angry as I used to be," he says. "But I can get in touch with that anger pretty quickly if I feel my space is being invaded or somebody is not treating me with the respect that I think I want."

I've read 80 pages of *The Hateful Eight* and it's obviously an extraordinary script. The word is that this could be Tarantino's best movie since *Pulp Fiction*. I truly think it's one of the best things he's ever written, if not the best. It's a real ensemble piece, it reads and performs like a play, all the parts are rich, all the people are interesting and fully formed, you know who they are and what they're about, how they feel about each other, how they feel about a place and what their intentions are in terms of who they are in that film and what they're doing to move that story on. Quentin has this amazing repository of cinematic memory that I have yet to encounter in anyone else. He can talk about films, scenes in films, who wrote a particular film, what was going on in the country or in their minds when they wrote that film, the actors in the film; he can describe a particular shot in a film and he just lives, breathes and kind of regurgitates stuff about movies that make the process different while you're doing it.

How is Tarantino during a shoot?
There are never any electronics on his sets; you can't have anything with an on/off switch. When he says "cut", we either talk to each other or we talk to the guys who are moving stuff around. There are no phones, no iPads, no Kindle, no anything. So the guy doing the soundtrack turns his music on, pipes it through the set so we can hear anything from James Brown to Pavarotti to some strange Japanese music or whatever. We dance, sing, talk about what we just did or what we're going to do next.

He invests everyone on the film with the same sense of worth and belonging. When we were on location in Colorado, out in the snow, we ate a lot together, we watched dailies together, he had dailies then on the weekend and we had Quentin Tarantino theatre where he chooses a film that he wants everyone to watch and we go watch it! Everybody goes out drinking and laughing about what we saw and hanging out, and he creates a family atmosphere around his films.

I've read my fair share of scripts but I've never seen so much characterisation as there is in *The Hateful Eight*. His scripts are fun to read. He writes this shit longhand; somebody else types it. He doesn't sit down at a computer and do that shit.

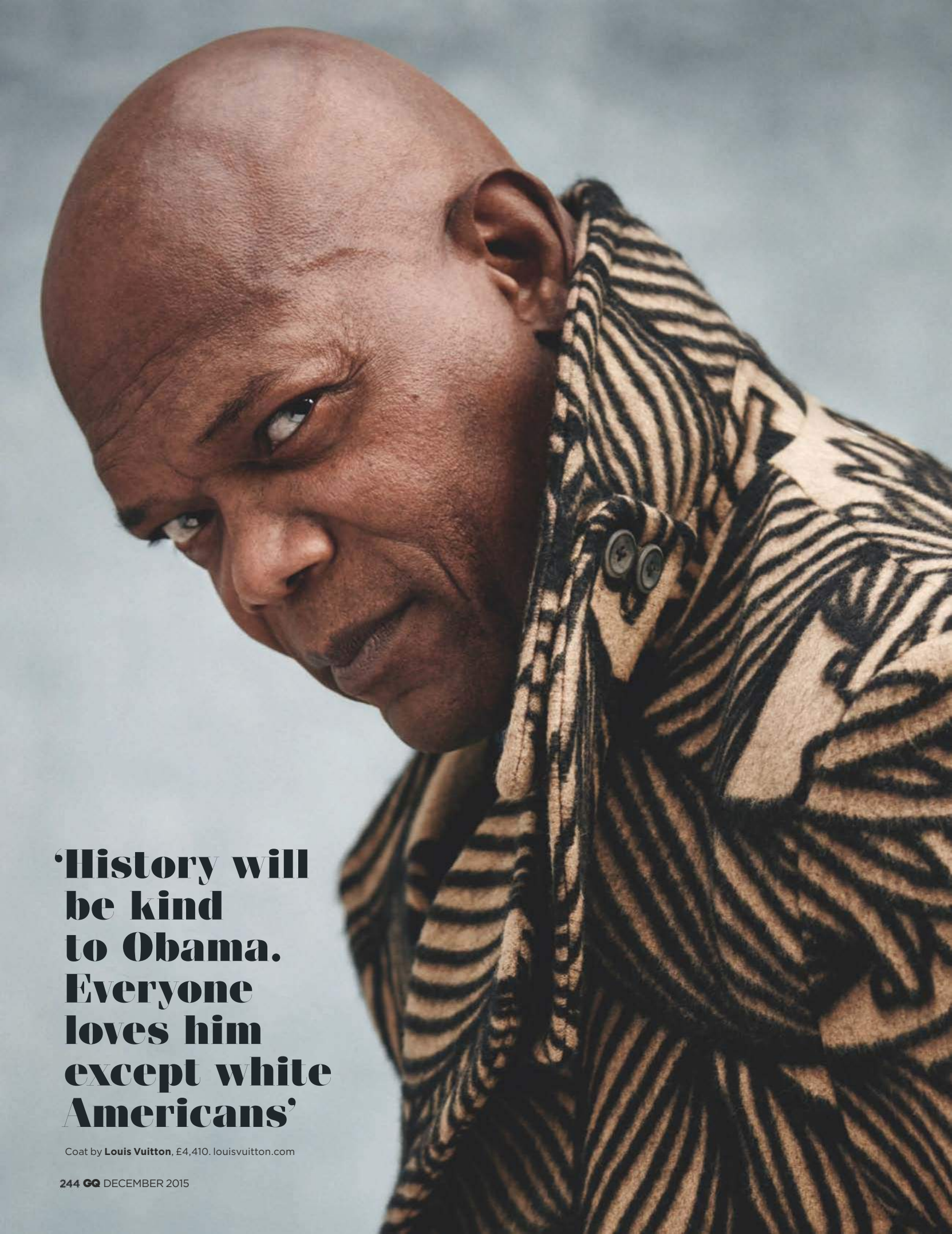
It looks as though you have the best part. I'm a catalyst for a lot of things, but everyone has a great part. I'm not a great guy, but then everybody in there is a hateful guy. You don't go to see a Tarantino movie to see great guys. I'm sort of the guy that solves the various mysteries – Quentin called me Hercule Negro.

After the charity reading, it's said that it was you who convinced Tarantino to actually make *The Hateful Eight.* Totally. I mean, there was no way we could read the script and sit there and not make the movie. I guess selfishly I looked at it and said, "Shit, this is the biggest part you've ever written for me and now you ain't going to make the movie?" And he's like, "Ah don't worry, I'll just write another one." And I'm like, "No motherf***er – this one, this is great, this is awesome." The response of the audience as we read it was just incredible. Quentin was there reading the stage directions and having a great old time, the audience applauding and cheering and seeing it in their heads in the same way we saw it and we felt it. We were just glad that he changed his mind. When the script got leaked, I didn't have >



'I think The Hateful Eight is one of the best things Tarantino has ever written'

Suit, £1,900. Jumper, £620. Both by **Louis Vuitton**. louisvuitton.com. Trainers by **Y-3**, £200. y-3.com. Glasses, Jackson's own



‘History will be kind to Obama. Everyone loves him except white Americans’

Coat by **Louis Vuitton**, £4,410. louisvuitton.com

it, so he knew it weren't me. Only about three people among that group had it and I wasn't one of those three.

The film concerns race in the aftermath of the Civil War. What does the film have to say about race in America today? Well, some of the same attitudes still exist. Walton Goggins plays Sheriff Mannix, and all his life he's never sat down or had a real conversation with a black person. So when he meets me for the first time, it's just antagonism, antagonism, antagonism. First of all, he's surprised that I am as smart as I am and then he finds out I'm compassionate when I save his life. There's the attitude that if we'd stayed in Africa we'd be worse off now than when we came to America and got enslaved. You know, there's still that attitude going on and there's still that attitude of people wanting us to "go back to Africa". But Quentin's a smart guy, he's a storyteller and he's being more reflective of that particular time than he is of this time. People tend to hear that things are better now, but we still have people like Donald Trump, so apparently not.

Why is Quentin so good at capturing the black experience? How people talk, dress and feel have been affected greatly by the not-so-dominate culture, and Quentin was subjected to it early in his life because the guy that took care of his mom was this black guy, who would take him to black exploitation movies, so he came up in that whole era of learning to absorb the culture as a very young person, and understanding and feeling it. People accuse him of being racist in a wrong-headed kind of way because they don't understand what he knows or what he feels or even the kind of friends that he has, including people like me.

You are as critical about race relations now in America as you were when you were a radical back in the Sixties. Things aren't really any better, are they? No, not really, not in America. I think they somehow are here in Britain, but they always have been. I was surprised when I came here in the Eighties. I don't know why people want to paint a picture of America that's inclusive, 'cause it's not. In the US, it's getting as antagonistic as France. The football team they cheer for has more black players now, and maybe they know a few more black people, but there's still a fear factor of young black males that are going to be out of control because they don't look, dress or speak like you. People like me have assimilated; I can speak like young hip-hop artists and I can relate to them in a certain way and have a conversation with those guys with a suit on, and they think I'm different because of that and I'm not those guys – when I'm still those guys.

In America, if you were talking to somebody who didn't know who I am, and you were trying to tell him, you would say, "The guy in *Pulp Fiction*, the guy in *Die Hard*." And eventually you say, "You know, the black guy." I said that at the *GQ* awards when I introduced Chiwetel [Ejiofor], saying that people must have called him Idris about five different times and if that didn't work it was me or somebody else. Funnily enough, when he came up on stage, he said, "You don't know how true that was." He said he has been called Idris about five times. But that's what happens, 'cause people put us in a box. So as famous as I am, I'm still Morgan, I'm still Denzel, I'm still Wesley, I'm still somebody else.

There seems to be more trigger-happy policemen in the US than ever before. There are a couple of factors. Fear is one of them and another is that we are hiring young men who are coming home from the war with serious PTSD [post-traumatic stress disorder] issues and when things happen they revert to survival mode. Being a policeman is a difficult job and if you're fearful you shouldn't be on the street. Being a policeman is a job where you're meant to help people, to service the public, to serve and protect, not to assert your strength or make assumptions of people, and when something happens the first thing you do is pull your gun and protect yourself and not the people around you because you're afraid. I get it, I can be afraid too, but I'm not a cop and I ain't got a gun, so if I'm afraid, immediately I'll put my hands up and try to reason with the person. That's not the first thing they do. The first thing they do is start yelling and screaming. James Blake, the young black man that used to be No4 in the world in tennis, got tackled by some cops in New York City standing outside his hotel, because they said he looked like someone they were looking for. Nobody came up to him and said, "Excuse me, sir – raise your hands." Just out of nowhere they tackled him, knocked him to the ground, then these other four guys jumped in. That's just fear. Then, of course, there are a lot of bullies, too. The only thing that discourages them is the fact that people have cell-phone cameras and they can say this is what happened and you can't refute that.

'As long as I can entertain people, I'll continue to do this'

America got guns. We're a gun culture. It's a bad thing and I understand it. But there's conflict everywhere around the world. We do have a problem with gun violence in America, especially in black communities, but, believe it or not, white-on-white crime is as bad as black-on-black crime, but black-on-black crime gets reported more.

Is America a more dangerous place than it was when you were growing up? In big cities, yeah, only because people are more disenfranchised now. When I grew up, there was a middle class, now there is no middle class in America any more because the jobs that my parents had and other people's parents had, working in car factories, are gone. I grew up in Tennessee in a factory town and we had a place where my uncle worked that made fire hydrants. My mum worked in a factory that made car parts. But those places are gone. I was glad when ObamaCare got passed because I have relatives that don't have healthcare and need it. America consumes probably more drugs than any country in the world and it's easier to sell drugs than to get a job at McDonald's, and it pays better, too. Because of that, young men and women fall into a cycle of crime, going in and out of the system because the system has failed them. This creates a sort of tribal mentality in people who are fighting for this one particular piece that allows them to make money or feed their kids and they end up in the same kind of tribal warfare.

I know the expectations were enormous, and that most political careers end in failure, but will history be kind to Obama? Very kind. He's one of the most revered people on the planet and everybody seems to love him except white Americans. He's made great strides in linking countries together in common causes. He's a great statesman, a good family man, he has done the impossible by getting things done, even though a bunch of people did everything in their power [to stop] him getting things done. He's survived a group of people shutting down his government and still came back strong enough to create jobs and create opportunities for people to prosper.

At the moment Donald Trump is the Republican frontrunner, but although he'll no doubt crash and burn, he has enormous traction and he has seduced a serious percentage of the voting public. What is the secret of his appeal? I don't know. People would like to say it's because he's that guy that says what everyone is thinking and he's not afraid to say it. Even though the majority of people who say they love him and they'd vote for him... he wouldn't even speak to them; he wouldn't even spit on them if he was walking by, because that's who he is. It's a comedy

> of absurdity; he says absurd things, but the problem is you got people of lesser intelligence who take what he says on a literal level. Some kids the other week beat this guy who happened to be not white. I don't know what he was, but he was an immigrant of some sort, and when the cops got him they finally said he's an immigrant and probably not here legally. When the reporter told Donald Trump about it he says, "I will say that people who are following me are very passionate." [Trump later tweeted: "We must treat each other with respect. I would never condone violence."] When you advocate building a wall to keep people out or kicking them out because they've been here for X number of years, you can't turn around and say, "I have a great relationship with those people; I hire a lot of them in my hotels." Really? Are you paying them a legal wage; did you check everyone's papers? He's the rich guy trying to pretend he's the guy that all these other guys can have a beer with.

What do you think about the James Bond author, Anthony Horowitz, who said that Idris Elba was too "street" to play James Bond. Is that racist? I guess it could be. He just didn't say "black". Too street to play Bond? I mean, Daniel Craig is like the first hoodlum Bond – he is a hoodlum; he's a killer. All the others were presented as gentlemen. So I don't know if it's a racist thing. I think it was the most politically correct thing that came to his mind when he thought of Idris and what he perceives James Bond to be.

Would you have played Bond? Sure yeah, why not? I love Bond movies, I've loved them since I was a kid. Everyone wants to be a double-oh spy.

Who should be the next Bond, if it isn't you? Hmm. Tom Hiddleston? Actually, after we saw him kicking all that ass in *Kingsman*, I think Colin Firth would be a fine Bond.

Did you really watch *Kingsman* nine times? Yeah, more than that, probably. It's fun and I like watching myself in movies.

Most actors say they hate watching themselves on screen. That's bullshit! Actors that say, "I can't stand to watch myself," well if you can't stand to watch yourself then why the f*** do you expect someone to pay $13.50 to watch you?

Which film do you like watching most? *The Long Kiss Goodnight* with Geena Davis, from 1996, as it's a great action movie and I had a great time doing it. There's a scene where she saves my life and I'm downstairs and I've been beaten half to death and she comes down and she takes all her clothes off and she wraps herself around me, but I think they took that out for that particular reason. That was a big issue in Hollywood then, but not any more. These days it all depends on who the actress is and what I guess the people around her want the audience perception to be. If they don't want to turn off the white male audience that is in love with that particular character, then she's not going to have a relationship with someone other than a white male.

If you come across a movie of yours on TV, are there any that you'll skip by? Actually, none of them. If I am channel surfing and I pass a movie that I'm in, I'm watching it no matter what. I have a drawer of nothing but my DVDs, so if nothing else, I can just go in and pull one out and put it in.

When did you realise that you were properly famous? I'm not real sure. I used to do weird shit like leave my hotel room in New York and walk around and see how many people recognised me. That was just after *Coming To America*, but before *Pulp Fiction*. When I was doing *Die Hard With A Vengeance* in 1994, Bruce Willis told me that when this movie came out, my life will never be the same, and I was like, "Really?" *Pulp Fiction* hadn't come out yet, but Bruce was right – all of a sudden I was a household name and a face that people recognised.

'People of lesser intelligence take what Trump says on a literal level'

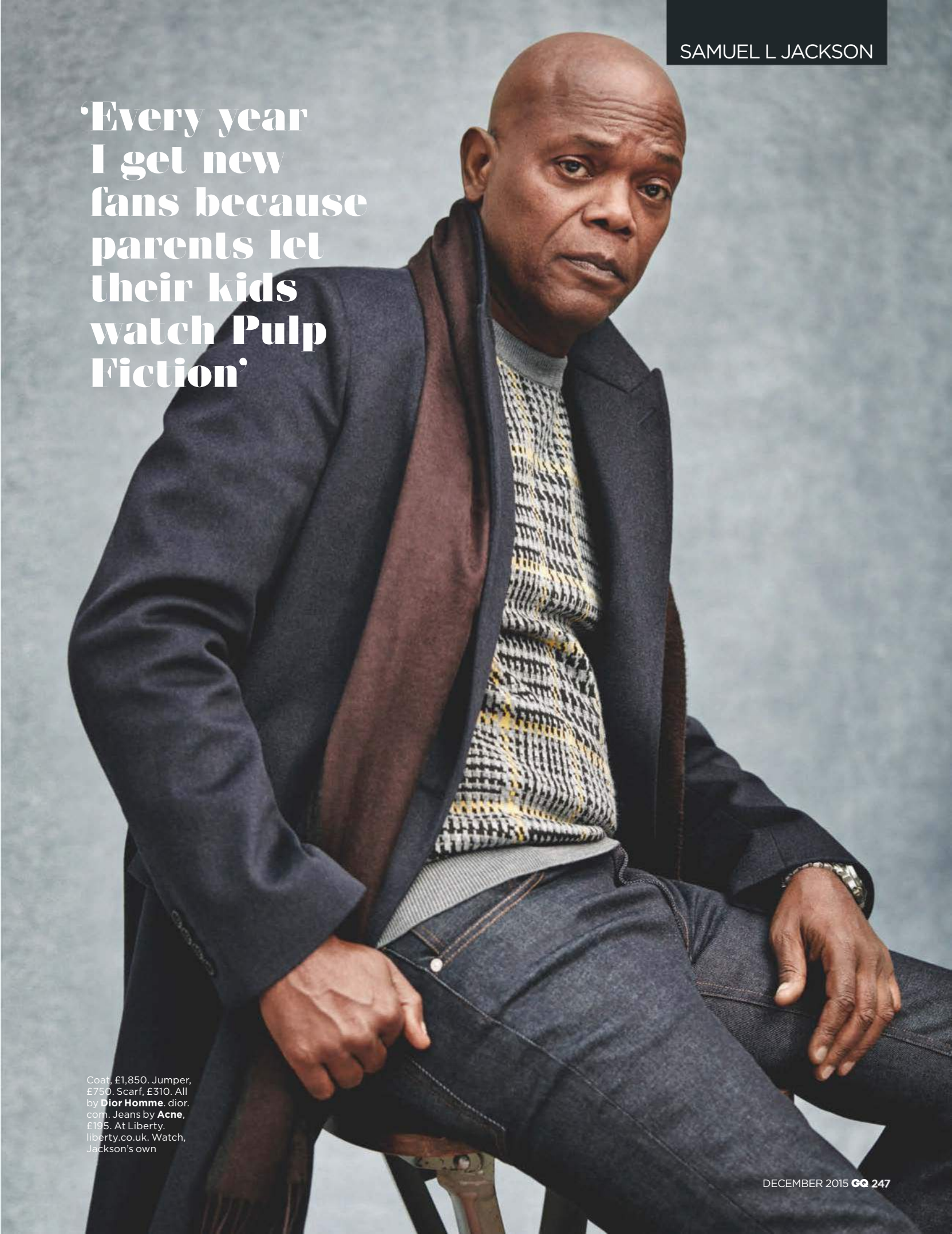
Some actors say they hate the thing that made them famous, yet you seem very respectful about the cult that surrounds *Pulp Fiction*. *Pulp Fiction* is part of the reason I'm famous and it's one of the things that keeps me famous. I talked to George Osborne at the *GQ* awards and he was saying that his son turned 14 and they watched *Pulp Fiction* together, as though it was a rite of passage. And it is. Every year I get another group of fans because parents let their kids watch *Pulp Fiction* for the first time. So every year I get four or five million fans that have never seen that film and they come up and ask me what they call a quarter pounder with cheese in France. I'm totally grateful for that. Some people go through their whole careers and nobody remembers a specific thing they've done. But I've got specific shit that kids quote and its not just that movie – there's people that say things to me from *Shaft*. People say, "Time to kill things" and "I hope they burn in hell." Apparently I'm quotable, which is great. I can really deliver corny dialogue well because there is no way in hell you can say some shit like, "It's my duty to please that booty" like I had to in *Shaft* and make it cool. But apparently I did. I never bite the hand that feeds me, as it's f***ing movies! We make good ones and we make bad ones, and even the bad ones have something memorable.

What did you think of the *Star Wars* prequels you were in? I thought they were fine. I asked to be in them because I loved *Star Wars* so much. I was on a TV show here and was asked if there were any directors I wanted to work with and I was like, George Lucas, because I knew he was doing *Star Wars*. Then I went off to do *Sphere* in Vallejo, California, which is not far from his ranch, and I got a call one day: "George Lucas would love to meet you, as he hears you like *Star Wars*." So, I went over to the ranch and we talked for a while and he said he'd try to find me something. Then in the summer I got a call saying that George Lucas wanted me to come to London for *Star Wars*. Great! So I haven't seen the script or anything and I just showed up at the studio and he took me to get my fitting. I thought I was in somebody else's dressing room, 'cause there was some boots, a Jedi robe and some other shit in there. They came in and were like, "Put the robe on." And then I knew I was a Jedi Knight! And they gave me the pages and I'm reading them and see that I'm talking to Yoda. So now I know they're not going to edit me out. So I'm putting my Jedi robe, boots and everything on and looking at the lines and being really careful not to get in anyone's way. In my head I'm saying, "I'm going to do this job, stay out of the way, be ready when they need me, get it done, and then maybe they won't kill me and I'll be in the next one." And that's what I did. I just kinda stayed out of the way, did my job, was good to all the people around me like I normally am. I speak with everyone on set, because the actor is always the least important part of the process. You got to talk to the guys that set the lights, the guys doing the sound, the guys operating the pull and focus. I mean, I know actors who are not nice to the crew and they're always in the dark or nobody can hear them.

As for the films, they serve their purpose. *Episode I* is a kiddy movie. Everyone hates Jar Jar Binks, but if you asked any kid which character is their favourite, they would say Jar Jar Binks. As for the other films, people say that George didn't know how to tell a story, but he didn't know how to tell a story to the tune of $30 billion. If you can make a movie that awful and make that much money you should go out there and do it and everyone else should shut the f*** up. It's just that simple.

You obviously would have liked to have been cast in *The Force Awakens*? Of course! Yeah, I would have loved to have >

‘Every year I get new fans because parents let their kids watch Pulp Fiction’



Coat, £1,850. Jumper, £750. Scarf, £310. All by **Dior Homme**. dior.com. Jeans by **Acne**, £195. At Liberty. liberty.co.uk. Watch, Jackson’s own

been there. He brought everyone else back, so why didn't he bring me back? It's not like the public didn't cry out for it or speak out on Twitter, everybody knew who everybody was and who's going back. Some of us wanted to go back, some of us don't. I love the franchise, I love the fact that it's there and people still love it. And I love the fact that people love the fact that I was in it. I'm like everybody else. You know there's a lot of one-handed or mechanical-handed Jedi in all these *Star Wars* things. So, what, he cut off my hand and I fell out of the window. It doesn't mean I died.

Do you go to movie theatres a lot? I love going to the movies. I'm one of those people who loves going into that big dark room with a whole bunch of people anxious to see this thing on the screen that's going to make you go, "Ohhh." I mean years ago when people talked about the demise of the movies because of DVDs, video tape and whatever, I don't buy it – there's just something about going to the movies that people love. On Saturdays that's all I used to do. I lived in the movie theatre and I still think people do, though these days you have instant feedback. You know, kids going, "You do not want to go and see this piece of shit. Get out of line now, get your money back, meet me in the mall."

***The Guinness Book Of Records* has recognised you as the highest-grossing actor ever, not least because of your appearance in *Star Wars* and the *Avengers* franchise. How has that changed your ambitions and what is there left to do?** What's left to do is to be happy and work, as work is what makes me happy – to find projects that I want to do that still excite me. I get that people want to do "message" films, but I go to the movies to not be me and to live vicariously through somebody's life. You know, I don't want to depress people – I want people to be excited about what they see; I want to be an entertainer. I feel that as long as I can entertain people and tell stories that are fantastic and fun and exciting, then I'll continue to do this.

You are the chairman of the men's cancer charity One For The Boys, which encourages young men to get checked regularly. It's a great charity and one we work with regularly. It was founded by Sofia Davis – when did you meet her? Seventeen or 18 years ago, when she was working at a record company. She wanted to be an events producer and she had all these connections, and when I came into town I didn't really have a person who handled my publicity, so we started working together. We became friends and compatriots.

How did One For The Boys start? She has a friend who died, who never said anything about having cancer, or having any pain or anything else. But by the time he informed her that he had cancer, his passing was a matter of days or weeks, and it was too late for her to do anything and too late for him to do anything or tell anyone. So she decided that men needed to figure out a way to open up. Considering what I guess people think of me in terms of being cool, we figured that my voice was something that people would listen to and it's proven to be true, in a way. I spent so much time getting checked for various movies that I don't have a lot of fear of going to doctors. So it's kind of a no-brainer for me to do it. It's a difficult task to get a charity up on its feet and it's more of a difficult task to reach out to guys. It's a strange kind of charity, in that we are not dealing with treatment and we're not building facilities and doing all those things – we're actually trying to find a way to disseminate information to people.

What's the most surprising thing about being involved in the charity? The number of people who actually have a family member or a close friend who's had an event. Even though they know those people, they

'I used to walk around and see how many people recognised me'

haven't got checked. They figure it's somebody else or that they feel fine so don't need to go in. If you spend enough time in the sun and you've got any lesion, then you should go and get it checked, cause that's pretty much a melanoma. If you have a family history of cancer, it is important for you to get it checked out, even if it was a woman. If your mother or grandmother had breast cancer, you could get it too.

You spend a lot of time in London. Obviously you're shooting here, but you like the city, don't you? It just seems that's where everyone is working now, you know? A few years ago it was Canada, but it seems it must be cheaper to make a movie here in London because it's not cheap to do anything else here in London. I've been coming here since 1980, when I was making *Ragtime*, and since then I seem to be here four or five times a year. I used to be fearful because when I first came here you guys still had your Irish problems and there was a couple of things that blew up close to my neighbourhood. I used to see signs in the Tube. "Don't touch unattended packages." I think it's still a very hip and happening town, and I've always liked the way people dressed here. I love the fact that people here have individual tastes and display it every day and display it proudly. It's kind of wonderful. London looks like the crossroads of the world; when I'm here I can walk the streets and hear people from everywhere. Lots of people come here trying to make their mark in the world and you can feel that energy when you're in the city.

You make as many films as Michael Caine used to. He always says that he chose films according to where they were being filmed as well as because of the script or the director. What about you? Well, there's the whole "I love the story and the character and I want to be part of it and it's something I haven't done before" kind of film. Then there's movies that I would have gone to see as a kid. That's why I'm getting ready to do a *King Kong* movie, as I always wanted to be in a movie with a big ape. I did *Snakes On A Plane* because I would have gone to see that movie. Then, like Michael, I'll choose a film because it's January and they're shooting in Australia. Some people only do movies that are meaningful and that are going to come out during the Academy Awards season, but I'm not that person. I've done enough work now not to worry about getting an Academy Award. When I got nominated for *Pulp Fiction* I kept going to all of these f***ing award shows and I wasn't winning and it's kind of like, "God damn, what is going on?" By the time we got to the Academy Awards I thought to myself, "Maybe they'll get it f***ing right this time." When they didn't call my name I just went, "Shit!" and everybody in TV-land read that on my lips and they said that I was the first and only person to have an honest reaction to not f***ing winning.

I love the way you describe the Oscar beauty parade of people going to film festivals and nursing homes just to get Academy members to vote for them. These actors would like you to believe that it's truly based on the merit of what they've done in the film, and occasionally it is, but most of all it's the result of a lot of hard work by a lot of people, who go everywhere to promote it. You go to the actor's home and you make sure they all got the copies of the film that you're in and you have a nice discussion with them, watch it with them, have a talk about it or go to the post-screening discussions. I ain't doing that.

The Hateful Eight is out on 8 January 2016.

MORE FROM GQ

For these related stories, visit GQ.co.uk/magazine

- **Return Of The Prince** *(Dylan Jones, November 2015)*
- **The Trials Of Tatum** *(Stuart McGurk, August 2015)*
- **True Grit** *(Jonathan Heaf, July 2015)*



Coat by **Burberry London**, £1,695. burberry.com. Rollneck by **Boss**, £300. hugoboss.com. Jeans by **Acne**, £195. At Liberty. liberty.co.uk

Production
Grace Gilfeather
Fashion assistant
Holly Roberts
Grooming
Lee Machin at Caren
Tailor Deborah Tallentire

'I've been coming to London since 1980. It's the crossroads of the world'

THE HATEFUL EIGHT SPECIAL PART 2

Quentin Tarantino

THE STRAIGHT-SHOOTING AUTEUR

The Zen master of incendiary dialogue speaks fast and loose on directors he loves (Noah Baumbach), TV he hates (True Detective) and his place in the Hollywood pantheon ('I'll go out with a bang'). GQ gets down to hard facts with the king of pulp fiction

Is it different doing *The Hateful Eight* coming off *Django Unchained* and *Inglourious Basterds*? Those were the biggest hits of your career. I don't think so. But I learned a big lesson with *Grindhouse* and I try not to repeat the mistake. Robert Rodriguez and I had got used to going our own way, on these weird roads, and having the audience come along. We'd started thinking they'd go wherever we wanted. With *Grindhouse*, that proved not to be the case.

You've talked about how you like to play your audience like a conductor does an orchestra. As audiences become more sophisticated and accustomed to your style, does that become harder? Frankly, sophisticated audiences are not a problem. Dumb audiences are a problem. But I think audiences are getting more sophisticated – that's just a product of time. In the Fifties, audiences accepted a level of artifice that audiences in 1966 would chuckle at. And the audiences of 1978 would chuckle at what the audience of 1966 said was OK, too. The trick is to try to be way ahead of that curve, so they're not chuckling at your movies 20 years down the line. With *Pulp Fiction*, people were like, "Wow, I have never seen a movie like that before. A movie can do that?" I don't think that's the case any more. I'm not talking ridiculously over anyone's head any more. I think people watched *Django* and *Basterds* and thought they were really out there, but they got it. It wasn't just, "What the f*** was that?" And people understand what I'm doing with genre. They don't think I'm doing it wrong. They get it.

Speaking of genre, what is it about the Western for you? There's no real film genre that better reflects the values and the problems of a given decade than the Westerns made during that specific decade.

***Hateful Eight* uses the Civil War as a backdrop, sort of like how *The Good, The Bad And The Ugly* does.** *The Good, The Bad And The Ugly* doesn't get into the racial conflicts of the Civil War; it's just a thing that's happening. My movie is about the country being torn apart by it and the racial aftermath, six, seven, eight, ten years later.

That's going to make this movie feel contemporary. Everybody's talking about race. I know. I'm very excited by that.

Excited? Finally, the issue of white supremacy is being talked about and dealt with. And it's what the movie's about.

How did the recent US racial tension in Baltimore and Ferguson find its way into *The Hateful Eight*? It was already in the script. It was already in the footage we shot. It just happens to be timely right now. We're not trying to make it timely. It is timely. I love the fact that people are talking and dealing with the institutional racism that has existed in this country and been ignored. I feel like it's another Sixties moment, where the people themselves had to expose how ugly they were before things could change.

You supported Obama. How do you think he's done? I think he's fantastic. He's my favourite president, hands down, of my lifetime. He's been awesome this past year, especially the rapid, one-after-another-after-another-after-another aspect of it. His he-doesn't-give-a-shit attitude has just been so cool. Everyone always talks about these lame-duck presidents. I've never seen anybody end with this kind of ending. All the people who supported him along the way, that questioned this or that and the other? All of their questions are being answered now.

Back to movies: Steven Spielberg and George Lucas have been pessimistic about the future of the film industry, worrying that if a few tentpoles flopped, it could cause the whole business to implode. Do you share their concern? My pessimism isn't about franchise film-making. That's been going on since I was born. You can talk about *Transformers* now, but you could talk about the *Planet Of The Apes* movies and James Bond when I was a little kid – and I couldn't wait to see those. Actually, when we're done here, I'm going to go see Guy Ritchie's *The Man From U.N.C.L.E.* I don't know why Spielberg and Lucas would be complaining about movies like that. They don't have to direct them.

Some of their worry was for the smaller movies that are being crowded out of theatres by blockbusters. People say that every six years. We all agree that the Seventies – or the Thirties, depending on what you feel – is probably the greatest decade in cinema history, as far as Hollywood cinema is concerned. I think the Nineties is right up there. But people said what Spielberg is saying all through the >

Photograph Corbis Outline

STORY BY **LANE BROWN** PHOTOGRAPH BY **IAN WHITE**



Colourful language: Writer, director and occasional star of eight major critical and box-office success stories, Quentin Tarantino is one Oscar away from a record third screenplay gong

‘You get one masterpiece a year. You shouldn’t expect more than that’

Nineties, and they said it all through the Seventies.

So you're not worried at all? Not for those bullshit reasons you just gave. If you go out and see a lot of movies in a given year, it's really hard to come up with a top ten, because you saw a lot of stuff that you liked. A top 20 is easier. You probably get one masterpiece a year, and I don't think you should expect more than one masterpiece a year, except in a really great year.

And in fairness to blockbusters, nothing stinks worse than bad Oscar bait. The movies that used to be treated as independent movies, like the Sundance movies of the Nineties, those are the movies that are up for Oscars now. Stuff like *The Kids Are All Right* and *The Fighter*. They're the mid-budget movies now, they just have bigger stars and bigger budgets. They're good, but I don't know if they have the staying power that some of the movies of the Nineties and the Seventies did. I don't know if we're going to be talking about *The Town* or *The Kids Are All Right* or *An Education* 20 or 30 years from now. *Notes On A Scandal* is another one. *Philomena*. Half of these Cate Blanchett movies – they're all just like these arty things. I'm not saying they're bad movies, but I don't think most of them have a shelf life. But *The Fighter* or *American Hustle* – those will be watched in 30 years.

What makes *The Fighter* something we'll be talking about in 30 years? Part of that is the explosion of David O Russell's talent, which had always been there but really coalesced in that movie. I think he's the best actor's director, along with myself, working in movies today. And *The Fighter* had impeccable casting. As an example, I really liked *The Town*, which also came out in 2010. It was a good crime film. However, next to *The Fighter*, it just couldn't hold up, because everybody in *The Town* is beyond gorgeous. Ben Affleck is the one who gets away with it, because his Boston accent is so good. But the crook is absolutely gorgeous. The bank teller is absolutely gorgeous. The FBI guy is absolutely gorgeous. The town whore, Blake Lively, is absolutely gorgeous. Jeremy Renner is the least gorgeous guy, and he's pretty f***ing good-looking. Then, if you look at *The Fighter*, and you look at those sisters they're just so magnificent. When you see David O Russell cast those sisters, and you see Ben Affleck cast Blake Lively, you can't compare the two movies. One just shows how phony the other is.

***Django Unchained* had Jamie Foxx and Leonardo DiCaprio on the poster. *Inglourious Basterds* had Brad Pitt. With *Hateful Eight*, the top-billed cast is Kurt Russell, Samuel L Jackson and Jennifer Jason Leigh. Was there ever pressure to get a bigger star?** No. If there's a part that a huge star could play, and that star were interested in playing it, there would definitely be pressures to consider them. And I have no problem doing that, unless I don't particularly like that actor. But just because somebody's a star doesn't necessarily mean my fans or their fans want to see us work together. There is such a thing as my kind of actor, and how well they pull off my dialogue is a very, very important part of it. This is a movie where a Brad or a Leo wouldn't work. It needs to be an ensemble where nobody is more important than anybody else.

You have rescued a few acting careers. Do you become invested in those careers, and do you get upset when actors wind up back where they were before you cast them? Nobody ever really ends up exactly where they were. Maybe they don't have a resurgence like John Travolta did, where he became a superstar again, making $20 million a movie. That's obviously the best-case scenario. It would have been nice if Pam Grier had gotten other lead roles in major movies, but the truth is it's hard for any woman to get lead roles in movies, especially a black woman in her early fifties. She was actually very realistic about that. She was just doing cameos and bit parts in stuff like *Escape From LA*. After *Jackie Brown*, she got that TV show about a bar. And she was in the Jane Campion movie and on *The L Word*, which wouldn't have been the case without *Jackie Brown*.

Unless you're Meryl Streep or Julianne Moore, it's a rough business for movie actresses older than, say, 28. I don't really know if I'm writing the kind of roles that Meryl Streep and Julianne Moore would play. Jessica Lange on *American Horror Story* is a little bit more my cup of tea.

Since you're good at it, do you feel any responsibility to write roles for women outside of the typical Hollywood demographic? I don't have a responsibility at all. I've been making movies for 20 years, and as great as some of those decisions I made in the first ten years were, I probably wouldn't make them again. What I mean is, I really liked the scripts I wrote and I really liked my characters, but I wasn't over-enamoured and I wasn't that precious about them. Back then, I got much more excited by cool casting. I liked the idea of taking an actor I've always liked but wasn't being used much any more and putting him in the movie and showing people what he could do. But I don't feel that way any more. Now it's all about my characters. I actually think my characters are going to be one of my biggest legacies after I'm gone. So I have no obligation whatsoever other than to just cast it right. I did a *Nightline* interview with some dingbat. It was me, Leonardo DiCaprio and Jamie Foxx, and they were asking about stuff like that. I go, "Look, I like these guys, but I love my characters. Their job is to say my dialogue."

Are you nostalgic for the Nineties? I'm not, even though I think the Nineties were a really cool time. It was definitely a cool time for me. But almost like how Bob Dylan had to survive the Sixties so he could be considered not just an artist of the Sixties, I had to survive the Nineties so that when VH1 does their *I Love The 90s* thing they wouldn't mention me. I think the jury was out about that for a while. But if I am going to be nostalgic about the Nineties, it's for the lack of everybody being connected to all this technology all the time.

Do you stream movies? No, I don't. My TV isn't connected to my computer. It's just a generational thing, but that doesn't mean I'm not depressed by it. The idea that somebody's watching my movie on a phone, that's very depressing to me.

'Social critics don't mean a thing to me. It's all gasoline to my fire'





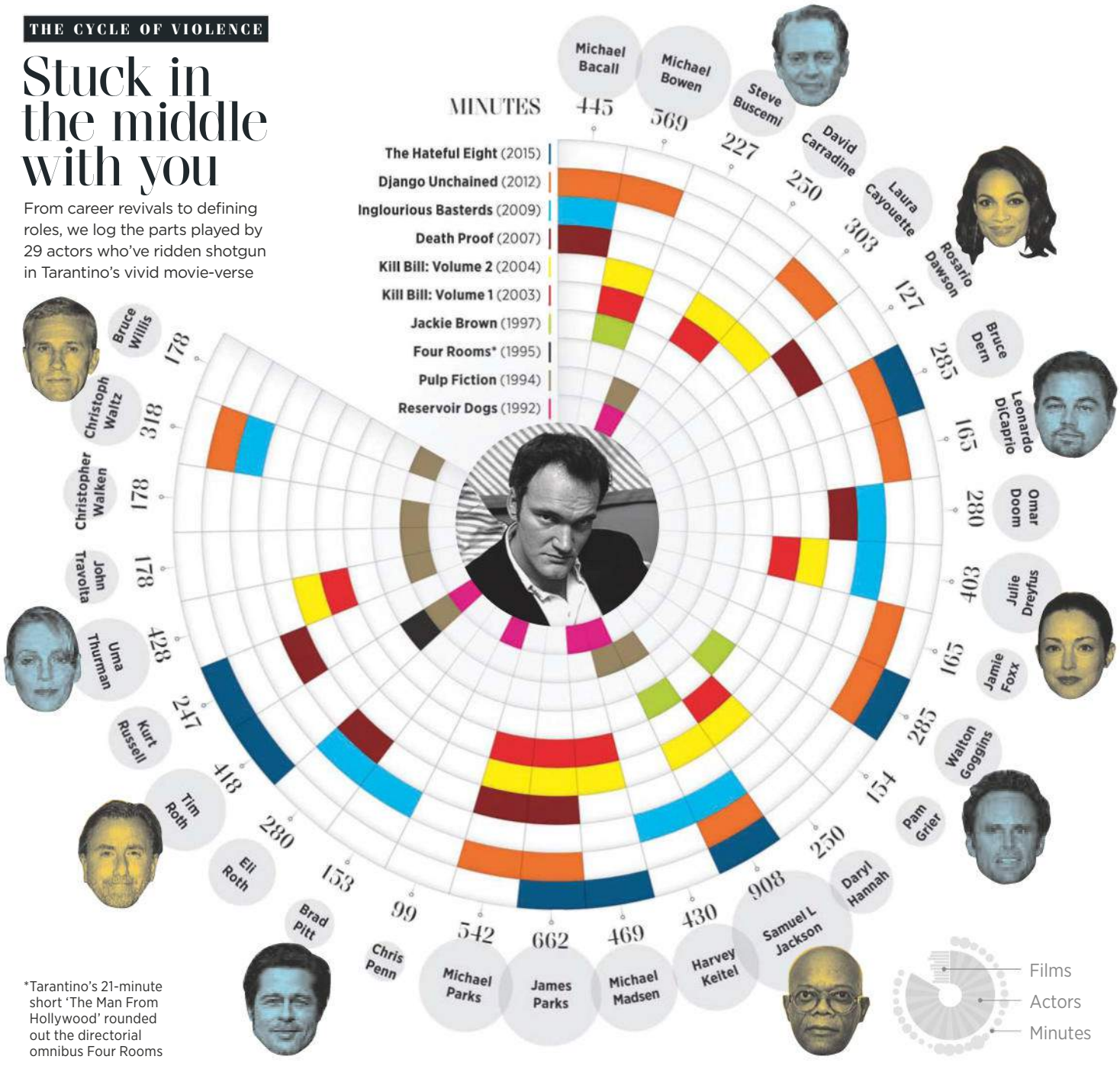
Set the stage (from left): Tarantino returnees Tim Roth, Walton Goggins and Kurt Russell, as well as first-timer Jennifer Jason Leigh star in The Hateful Eight

Photographs LMK

THE CYCLE OF VIOLENCE

Stuck in the middle with you

From career revivals to defining roles, we log the parts played by 29 actors who've ridden shotgun in Tarantino's vivid movie-verse



Infographic Josh Gowen

*Tarantino's 21-minute short 'The Man From Hollywood' rounded out the directorial omnibus Four Rooms



I just saw a guy on the subway watching *Django Unchained* on a phone. I can't even make myself watch a movie on a laptop. I'm old-school. I read the newspaper. I read magazines. I watch the news on television. I watch CNBC a lot.

Do you still write your scripts by hand? If you were going to try to write a poem, would you do it on a computer?

What were your favourite movies this year? I didn't see anything this year. I've been making this movie for so long. I loved *Kingsman*. I really liked *It Follows*.

What did you like about it? It was the best premise I've seen in a horror film in a long, long, long time. It's one of those movies that's so good you get mad at it for not being great.

How could it have been great? He could have kept his mythology straight. He broke his mythology left, right and centre.

Are there any younger film-makers you're excited about? Noah Baumbach. There's a Paul Mazursky quality to his films.

But he's been making movies for almost as long as you have. Who else? I haven't seen all the Duplass brothers movies, but the ones I've seen I really liked. They did *Cyrus* and *Baghead*. All that mumblecore stuff happened when I was in Germany doing *Inglourious Basterds*, so I didn't even know about it. Then I came home and started >

reading about it, like, What the f*** is this shit? So I watched *Baghead*. I said to my friend Elvis Mitchell, "Have you seen any of those mumblecore movies? I was curious and watched *Baghead*, and I thought it was really good." He goes, "You saw the good one. They're not all like that. You reached into a pickle barrel and grabbed the right pickle." I haven't seen *Hannah Takes The Stairs*.

Who do you see as your competition right now? Are you competitive with someone like Paul Thomas Anderson? No. It's a friendly thing. This might come across as egotistical, but I don't really feel in competition with anybody any more. I'm in competition with myself. David O Russell can have the biggest hit of the year and that doesn't take anything away from me. I couldn't have been happier that Rick Linklater was at the Oscars this year.

The last time that I felt competitive was when I was doing *Kill Bill* and my competition was *The Matrix Reloaded*. That was the sword of Damocles hanging over our heads. I saw *Matrix Reloaded* at the Chinese Theatre the day it opened and I walked out of the cinema singing that Jay Z song: "S-dot-Carter / Y'all must try harder / Competition is nada." I was like, "Bring it the f*** on. I was worried about that? Holy shit."

What do you make of the recent glut of superhero movies? I've been reading comic books since I was a kid, and I've had my own Marvel universe obsessions for years. So I don't really have a problem with the whole superhero thing right now, except I wish I hadn't had to wait until my fifties for this to be the dominant genre. Back in the Eighties, when movies sucked, I saw more movies then than I'd ever seen in my life and the Hollywood bottom-line product was the worst it had been since the Fifties – that would have been a great time. I was in my twenties and would have been just like the guys at Comic Con now who go see every DC and Marvel movie. But I'm in my fifties now, so I don't see all of them.

These days, young directors make one good indie movie and suddenly they're drafted to do a superhero movie, or *Star Wars*, or *Jurassic World*. After *Reservoir Dogs*, you were offered *Speed* and *Men In Black*. How different would your career have been if you'd said yes to one of those? My career would be pretty good. I think it's less about the success of something like *Men In Black* or *Speed*, or the success of *Pulp Fiction*, and more about how to present yourself to the industry. Right away, I presented myself as not a director for hire. I'm not going to sit at home and read these scripts you send me. I'm going to write my own. I'm not available for rewrites.

'I tried to watch True Detective. I didn't get into it at all. And season two looked awful'



Repeat performance: Samuel L Jackson has appeared in six of Tarantino's eight major movie releases

At a certain point, you don't get offered anything. But when I did *Grindhouse* and it didn't do well, I started being offered scripts for big projects again. It was like, "OK. I get it. I'm on my ass and they know that." I am definitely less confident than I've ever been in my career right now.

Are there any franchises you would want to direct? I could imagine doing the first *Scream*. The Weinsteins were trying to get Robert Rodriguez to do it. I don't even think they thought I would be interested. I actually didn't care for Wes Craven's direction of it. I thought he was the iron chain attached to its ankle that kept it earthbound and stopped it from going to the moon.

Have you seen *True Detective*? I tried to watch the first episode and I didn't get into it at all. I thought it was really boring. And season two looked awful. Now, the HBO show I loved was Aaron Sorkin's *The Newsroom*. That was the only show I literally watched three times. I would watch it at seven o'clock on Sunday, when the new one would come on. Then I'd watch it all over again. Then I would usually end up watching it once during the week, just so I could listen to the dialogue one more time.

I think people will be surprised to hear that. *The Newsroom*'s reviews were all over the place. Sorkin even apologised for some of it. Who the f*** reads TV reviews? TV critics review the pilot. Pilots of shows suck. Why would it be surprising that I like the best dialogue writer in the business?

You've been criticised for the same things for your entire career, namely, your use of violence and the N-word. Do you listen to any of that any more? Social critics don't mean a thing to me. It's really easy to ignore them, because I believe in what I'm doing 100 per cent. So any naysayers for the public good can just f*** off. They might be a drag for a moment, but after that moment is over, it always ends up being gasoline to my fire.

You've won two Oscars for writing. Does it bug you that you've never won for directing? No. I would have liked to have won Best Director for *Inglourious Basterds*, but I've got time. And I'm very, very happy with my writing Oscars. I will brag about this: I'm one of five people who have won two Original Screenplay Oscars. The other four are Woody Allen, Charles Brackett, Billy Wilder and Paddy Chayefsky. I actually didn't know that until somebody wrote it on a website. I went, "Holy shit!" Those are the greatest writers in the history of Hollywood. Now, Woody Allen has us all beat. He's won three, so if I win three I'll tie with Woody.

You've talked about retiring after ten movies. If you stick to that, you have two left. What would you like to accomplish with them? It would be wonderful to make my tenth movie my best movie – go out with a big bang, or with a small chamber piece after a big bang. I think about that once in a while, but it's not a real consideration. I just make one thing at a time. There are a few movies I'd like to do, but I've got to leave myself open for the right story that talks to me.

Most of your characters are motivated by revenge, but you've been very forgiving lately. Actors whose representatives allegedly leaked the *Hateful Eight* script are in the movie anyway. Ennio Morricone criticised *Django Unchained*, but he's scoring *Hateful Eight*. Are you mellowing out? I probably am. I'm happy about that. I was a pretty angry young man, but if I were angry now, it'd be like, "What the f*** is my problem?" I've got a really terrific life. It's so rare to be an artist in my position. How can I get mad at anything? I get irritated, but I have mellowed. Life's too short. GQ

Photograph LMK



THE GAME CHANGER

Few consider England a hotbed for tech, especially within the booming smartphone industry. **Vertu**, however, continues to alter perspectives with the handmade New Signature Touch

It's fair to say that England has cast its influence on the globe in more ways than one throughout the centuries. It has, however, left the world of mobile technology to the trailblazers of California's Silicon Valley and the technology demi-gods in Asia.

Until now, that is. Still in its teens, proudly-English luxury brand Vertu (originally founded in 1998) has started to make waves. In the same vein, Vertu's New Signature Touch is the latest range to impress and, having been released in October, continues to show no sign of its parent's young age, with the hand-built precision of a British chronograph and the high-performance functionality of a Formula One engine.

Naturally, Vertu's luxurious New Signature Touch is a true showman. A DSLR-rivalling 21 megapixel camera offers a highlight on its repertoire, with a 5.2in Full HD LCD display (protected by a 130 carat, 5th generation solid sapphire crystal screen, no less) to show off the New Signature Touch's 4K video capability brilliantly. The Dolby Digital Plus virtual surround sound offers an audial contribution that most rival smartphones only dream of and boom through front-facing stereo speakers.

As with every successful luxury product, a taste for fashion must partner functionality. A modern and stylish approach is to be expected from any forward-thinking tech titan, but with the gull-wing doors, the option for personal engraving and a range of four colours and eight product executions, the New Signature Touch is another ringing endorsement for one of England's most industry-disrupting brands.

vertu.co.uk



DETAILS

NEW SIGNATURE TOUCH

★ 21 megapixel camera
★ 5.2in Full HD LCD display
★ 5th generation solid sapphire crystal screen
★ 4K video capability
★ Dolby Digital Plus virtual surround sound
★ Global Wi-Fi access



1 Check mate
You may consider patterned shirts more suitable for the weekend, but gingham can also look great worn with a tie. To pull it off, however, the best bet is to stick to a block-colour tie.

Jacket by **Oliver Spencer**, £690. oliverspencer.co.uk. Shirt by **Turnbull & Asser**, £175. turnbullandasser.co.uk. Pill XXV diamond micro-pavé bracelet by **Tateossian**, £1,500. tateossian.com. Smartphone by **Vertu**, £6,500. vertu.com

2

1

Helping hands

Tateossian celebrates in style with the Pill XXV range in honour of the Elton John Aids Foundation

PHOTOGRAPH BY **ARTHUR WOODCROFT**
STYLING BY **HOLLY ROBERTS**

Few musicians have had more influence on the world during their own lifetimes than Sir Elton Hercules John. He has sold more than 300 million records in a career that spans five decades and his musical achievements put him up there with Elvis Presley and The Beatles. His personal example, along with his husband, David Furnish, can be said to have changed attitudes towards civil partnerships and gay marriage in the UK and today he is one of the greatest ambassadors in the world for tolerance, unafraid to call out politicians such as Russia's Vladimir Putin for their attitudes.

The Elton John Aids Foundation has raised more than £132 million for the treatment and prevention of HIV/Aids since 1992. To celebrate this, along with his own 25th anniversary, jeweller Robert Tateossian has created Pill XXV, launched in both London and Toronto with the help of David Furnish, chairman of the foundation. The collection comes in two designs, the "Pop" pill (in red and white enamel on stainless steel) and the "Luxe" pill (a micro-pavé of black and white diamonds set in silver with an 18-carat gold band). Tateossian is donating 30 per cent of the retail price of the collection to the Elton John Aids Foundation to help bring the vision of an Aids-free future ever closer. **Robert Johnston**

Manicure Sharon Gritton at Sue Allatt Creative using Chanel Christmas 2015 and Body Excellence Hand Cream



3

3 Show me the money

Don't feel that you have to stick with the safe brown or black option – choose somewhere colourful to stash your cash. It's also a lot easier to find it at the bottom of your bag.

Shirt by **Hardy Amies**, £230. hardyamies.com. Pill XXV bracelet by **Tateossian**, £95. tateossian.com. Wallet by **Smythson**, £22. smythson.com

2 Pile 'em up

While it may be customary to split a watch and other arm ornamentation between left and right wrists, bangles and timepieces can look great stacked together.

Jumper by **Richard James**, £425. At matchesfashion.com. PillXXV, £95. Watch, £195. Both by **Tateossian** tateossian.com. Sunglasses by **Ray-Ban**, £108. ray-ban.com

The 140 characters



Rupert Murdoch @rupertmurdoch · Sep 12

Hard left Corbyn wins in landslide, goes on TV singing "Red Flag". How did Cameron get this lucky? Hope he doesn't slack off.



Rupert Murdoch @rupertmurdoch · Jul 18

When is Donald Trump going to stop embarrassing his friends, let alone the whole country?



Rupert Murdoch @rupertmurdoch · Aug 14

NSA privacy invasion bad, but nothing compared to Google.



Rupert Murdoch @rupertmurdoch · Oct 7

Ben and Candy Carson terrific. What about a real black President who can properly address the racial divide? And much else.

The big reveal (above): A selection of Rupert Murdoch's most controversial tweets shows his eagerness to comment on politics directly

Photograph Reuters/Jonathan Ernst

of Rupert Murdoch

By Michael Wolff @MichaelWolffNYC



Murdoch's tweets are a subject of concern, eye rolling and sometimes stupefaction among his family and closest business associates

The daily Twitter musings of the world's most powerful media mogul have exposed the psychology of a hitherto hidden man. From politics to religion to his taste in films and food, GQ asks what the 84-year-old's Delphic tweets tell us about his business, his anxieties and the battles that lie ahead for his successors

One of the distinctive and sometimes even poignant ways that Rupert Murdoch's intimates describe him involves his isolation. He's on his own path. His isn't a shared world. It's a dogged one, rising early, fetching his own porridge. "A horse," he says, with more resignation than humour, "needs its chaff." His mumble often suggests that he's talking to himself and you're just faintly overhearing the interior monologue.

Which perhaps helps explain his strategic, as well as eccentric, adoption of Twitter: it's his way of expressing his inner conversation. Twitter is to Murdoch as voice software is to Stephen Hawking.

Murdoch's almost 1,700 tweets as of this writing are a subject of concern, eye rolling, and sometimes stupefaction among his family and closest business associates. They are a cautionary tale in other C-suites the world over. For CEOs tempted to start using Twitter, their PR handlers have an easy response: "You don't want to be like Murdoch, do you?"

It is something of a sign, in fact, of Murdoch's *sui generis* position among public company executives that he can, without too much public opprobrium and shareholder panic, regularly, and often absently, type out terse – even by Twitter standards – koan-like asides about the nature of race ("Moses film attacked on Twitter for all white cast. Since when are Egyptians not white? All I know are"), climate change ("Wild winter in US, UK, etc. no respectable evidence any of this man made climate change in spite of blindly ignorant politicians"), technology ("NSA privacy invasion bad, but nothing compared to Google"), the Pope ("Watch Democrats politicise Pope Francis visit, who has no understanding of free markets and their role in lifting billions out of poverty"), sharks ("Shark population and attacks increase as greenies stop culling, claim sharks are also 'human'. What next?"), >

with the occasional *ad hominem* attack, even against people he considers friends ("Piers Morgan seems unemployed after failing to attract any audience in US. Seemed out of place. Once talented, now safe to ignore").

And it is not just that everybody is merely shrugging off the screwball bons mots of an 84-year-old. Rather, within his company and the larger Murdoch-dependent universe, his Tweets have the impact that cryptic comments from the Federal Reserve chairman might have on the world's economy. His tweets are messages and policy.

His Twitter knifings of Donald Trump ("When is Donald Trump going to stop embarrassing his friends, let alone the whole country?" the first in a steady stream of anti-Trump tweets) have shaken and confused many of the very people in his company who have helped elevate Trump – and indeed who are responsible, presumably to Murdoch's satisfaction, for making unprecedented money from the Trump surge. (Does he really want Trump, the golden goose of political television, to be slaughtered?)

At the highest levels of the *Wall Street Journal* there is often considerable deciphering of his slurs, dismissals and occasional compliments, and how they ought to be reflected in editorial positioning, with News Corp chief executive Robert Thompson the ultimate arbiter of what is a suggestion, order or jest.

Murdoch began tweeting on 31 December 2011, just at about the time, intimates note, that his marriage to Wendi Murdoch started to seriously unravel. For all of Murdoch's sense of aloneness, he doesn't actually like to be alone. When his marriage to his second wife, Anna, started to fray in the mid-Nineties – when the couple was mostly living in Los Angeles – it became a tactical issue for senior Fox executives not to be the last to leave the Fox lot for the day, otherwise you'd be stuck for the whole evening with Rupert. Twitter helped fill his time after Wendi's banishment. What's more, it was a way for Murdoch to reclaim a bit of pride. Wendi, often to the consternation of Murdoch's staff, had largely run his personal technology. If you wanted to reach Rupert by email, it went through Wendi. She often was the one who carried and dialled his mobile phone.

Indeed, in the beginning, many assumed it was Wendi who was tweeting for him. But by tweeting himself he was rather sending a message to her: "I'll show you." (Rupert as a technological rube has long been a favourite joke in his company, one he's been happy to have Twitter help him disabuse.)

He was encouraged here by another controversial office presence. Murdoch's longtime retinue of official guards, including communications chief Gary Ginsberg, general counsel Lon Jacobs, CFO Dave DeVoe and his longtime secretary of 50 years, Dot Wyndoe – each of whom has helped restrain the famously off-the-reservation Murdoch – had been disbanded at the peak of the phone hacking crisis, in part in a power grab by James Murdoch, and then by the introduction of a new executive and sudden favourite Joel Klein. It was Klein who – stirring more consternation among Murdoch lieutenants – installed Natalie Ravitz, who had previously worked for Klein, in the new role of Murdoch's chief of staff and primary gatekeeper. She also took it upon herself to invent a new job as Murdoch's social-media minder and curator, running a light-hearted and very un-Murdoch-like Tumblr account called "Murdoch here", after his impatient phone greeting.

As so often happens in Murdoch-land, an odd, uncomfortable and, to many, infuriating corporate quirk was quickly institutionalised. As strange as Ravitz's presence in Murdoch's traditionally all-male world (except for his secretary, Dot) was – together with her even more uncharacteristic fan-girl tone – overnight she became the new normal. Many held her responsible for his uncontrolled tweeting. Still, in equally characteristic Murdoch fashion, what is in favour invariably goes out of favour, and Ravitz fell from grace in June, a victim, many say, of the new clout of Rupert's sons, James and Lachlan, and their long game against her.

Twitter helped fill Murdoch's time after Wendi's banishment. What's more, it was a way for him to reclaim a bit of pride

And yet the tweets go on…

Why would he give them up? He's a natural. He writes in headlines. He enlivens dry stuff with signature pithiness. He can do lifestyle too: "Vegans wake up! Bill Clinton looks incredibly healthy after giving up this nonsense. We all need a little red meat." They are a vivid and tight narration of his invariably off-centre political take, his current and still active travels and curmudgeonly if not dyspeptic views. He's a gifted diarist, offering the kind of quirky asides Twitter seems made for.

Curiously, Murdoch's tweets suggests some of the aspects of the form that seem to increasingly make Twitter the laggard of social media. Twitter is best suited to journalists, maybe even old journalists. With its hard space restrictions, it's expressly not suited for the gassy self-expression of social-media oversharers. Rather, it soars on the wire-service succinctness on which Murdoch grew up. (Both he and his father have had long involvement with the leadership of Reuters.) Twitter might feel to Murdoch like coming home.

The divided Murdoch personality – the two sides that have arguably formed his success – splits between ruthless, bottom-line proprietor and newspaper acolyte and obsessive. If the fates had been different, and if the job had paid more, he might have been a journalist himself rather than a proprietor.



Old and new media (above): The Daily Telegraph on Murdoch signing up to Twitter, 2 January 2012; (right) the Guardian on his tweet against the BBC, 3 June 2015

Photograph John Frost Newspapers



In the dark: Media commentators – and Murdoch's employees – look to decipher hidden messages in his daily social-media statements

Photograph Getty Images

One of Murdoch's earliest properties in the US was the *Star*, a weekly, supermarket checkout counter showbiz tabloid that *Rolling Stone* publisher Jann Wenner, meeting Murdoch in the late Seventies, noted had a very good, if unlikely, political column. Murdoch proudly admitted that he himself was writing the column under a pseudonym.

At the same time, Murdoch's proximity to and power over the means of expression – even for all the decades he has been accused of unremitting interference with his papers – has also been inhibiting for him. Standing at the very centre of verbal quickness, he himself was often, and to his own shame, incredibly inarticulate.

One aspect of his famous battle with Harold Evans at the *Sunday Times* in the early Eighties was his anger that Evans always talked over him, even, and most annoying to Murdoch (something his current handlers counsel visitors never to do), sometimes helping Murdoch finish his sentences.

The joke among almost all outsiders who find themselves dealing with Murdoch is that he can seem, with his mumble, unfinished sentences and sometimes violent gesturing (waving and pounding the table), quite incomprehensible.

It is, not implausibly, the struggle and dominating theme of his life – to be able to say something.

His father, Sir Keith, had a stutter so paralysing that he was tutored by Lionel Logue, the same therapist who attended to King George VI and was memorialised in the movie *The King's Speech*.

Rupert's mother, Elizabeth, and two sisters, he believed – and they readily agree – were vastly more articulate than him. His mother, at age 99 in 2008, speculated that her son, the owner of the world's largest publishing empire, was probably quite dyslexic.

Within his company this is now a potent variable. Has he tweeted that? Will he tweet that? Can you keep him from tweeting that?

That might, then, be the foundation of one of the great ironies of the post-war era. The modern media business exists in its present form – a set of colossi almost all of them in some way formed to imitate or defend against Murdoch – all because Murdoch, insecure about his ability to put words together, was somehow trying to ensure that his voice might be heard.

But perhaps it is Twitter, rather than Murdoch's own empire, that is his ultimate facilitator.

If his inarticulateness can frustrate him, the layers of insulation inside his company that are designed to keep him from talking often frustrate him to the same effect.

For one thing, everybody who works with him knows what he is capable of saying and is terrified that he might say it. A key part of their jobs is to distract him enough so that his verbal impulses pass uneventfully. (Indeed, Twitter is something of a demonstration to the panicky people around him that he actually does have some sense and some filters. As piquant as his tweets might get, they really never rise to the actually colloquial Rupert Murdoch.)

For another, there is a great competition within the Murdoch executive suites to have him only talk to you – that competition may be the fundamental shaping mechanism of the company. To be able to say, "He said…" "He thinks…" "He told me…" "He's concerned that…" "He's not happy about…" "He's really focused on…" is the motor that drives the operations of Fox and News Corp. And it is the driver of a career to be the one who can relay those words.

The periodic reorganisations of the company all revolve around who jumps to the head of the line of who talks to him first (and last). Hence, the basic mechanism of power within the company is to keep him from widely talking – not least of all because, even mumbling, he is a promiscuous talker, a man of spontaneous desires, pronouncements and sudden tactical redirections and strategic overhauls.

Twitter is, therefore, quite an annoying, if not incomprehensible, new element in the ecosystem of Murdoch power. He can jump over everybody's head. He escapes the minders.

Within the company it's now a potent variable and vital question. Has he tweeted that? Do you think he will tweet that? Can you keep him from tweeting that? It is similar to questions about how much he's had to drink, another significant corporate variable. Indeed, how much he's had to drink is a question related to how likely he is to tweet (and how problematic the ensuing tweeting might be).

It is, too, an uncomfortably humanising aspect of the often not-very-human-seeming man – and not a little disconcerting for that. If there is one constant and overriding issue in the Murdoch empire it is about signs of his possible slippage. His tweets are the new tea leaves here. They are read as the measure of his mental state. Is he? Isn't he? Curiously, the more open and convivial he seems – and in large measure the tweets are jaunty and transparent – the more people worry. Is this a new Murdoch, an expressive one, even an approachable one? And what does that mean? And where does all this end? This indefatigable, querulous, sly and crafty heartbeat.

MORE FROM GQ

For these related stories, visit GQ.co.uk/magazine

- **Mister Universe** *(Michael Wolff, November 2015)*
- **Prince Charmless** *(Michael Wolff, September 2015)*
- **Hail The Ubermensch** *(Michael Wolff, August 2015)*

‘Insta-famous’



Charlotte McKinney is America’s latest bombshell, cementing her status in one of this year’s Super Bowl adverts (she ate a burger in a bikini). But it all started on Instagram. Told she was too curvy to model, the 22-year-old took matters into her own hands. Her account now boasts more than half a million followers, and made her Kate Upton’s heir apparent. God bless social media…

PHOTOGRAPHS BY **HUNTER & GATTI** STYLING BY **ZOE COSTELLO**



Top by **Agent Provocateur**, £295. agentprovocateur.com. Bracelet, £9,400 Ring, £6,150. Both by **Beladora**.beladora.com

Opposite: Bodysuit by **Atsuko Kudo**, £280. atsukokudo.com. Boots by **Stuart Weitzman**, £500. stuartweitzman.com. Earrings by **Beladora**, £1,850. beladora.com. Rings by **Carbon & Hyde**. £1,400. carbonandhyde.com



Jacket by **Zadig & Voltaire**, £545. zadig-et-voltaire.com. Body suit by **Agent Provocateur**, £195. agentprovocateur.com. Boots by **Giuseppe Zanotti**, £1,800. giuseppezanottidesign.com. Ring by **Beladora**, £6,150. beladora.com



Jacket, vintage. Shoes by **Sergio Rossi**, £495, sergiorossi.com



Belted vest by **Zana Bayne**, £260.
zanabayne.com



Swimsuit by **All Sisters**, £80. allsisters.com. Bracelet (right arm), £3,900. Bracelet (left arm), £9,400. Both by **Beladora**. beladora.com

Hair Rob Talty at Forward Artist **Styling assistant** Emma Rubenstein **Make-up** Paul Blanch at Opus Beauty **Manicure** Brittni Rae at Nailing Hollywood
Dog GCh Foxfire's Surf 'N The Stars, owned by J Ward Lewis III, Michele Lewis and Michelle Santana



TOXIC SHOCK

The verdict that could reignite the Cold War



Chairman of the board: Sir Robert Owen (near left) next month delivers his verdict on the killing of Alexander Litvinenko (bottom), with some links going all the way back to the Russian president Vladimir Putin (far left)

The murder of Alexander Litvinenko damaged already strained Anglo-Russian relations. Now, with a High Court ruling on the 2006 killing due next month, GQ examines the roles of Vladimir Putin, MI6 and the mafia in an act of nuclear terrorism with consequences that reach far beyond the streets of London

STORY BY **OLIVER BULLOUGH** ILLUSTRATION BY **CHRIS WADDEN**

Court 73 in London's Royal Courts of Justice has pale-wood panels, a suspended ceiling, stackable chairs, lever-arch files. It is dull, almost aggressively so. Yet if these off-white walls could talk, what tales they'd tell: of Tony Blair humbled by Lord Hutton; of Rupert Murdoch summoned to Lord Leveson; of the deaths of Diana, Dodi, David Kelly, Mark Duggan and the 52 victims of 7/7.

Court 73 is where enquiries, inquiries and inquests answer our biggest questions. It's where incendiary details are wrested from British institutions. And, on 27 January 2015, a new question was asked, addressing perhaps the most explosive secret yet: did Vladimir Putin bottle radioactive death, dispatch assassins to London and poison a Russian dissident in the heart of the British capital?

It's a question with the potential to destroy diplomacy, to make Putin's pariahdom permanent, to relegate Russia to rogue status in perpetuity. Just asking it forces the West to rethink its post-Cold War complacency. It is about as big a geopolitical question as you can get and the answer will depend on one man: the coroner Sir Robert Owen. Sir Robert is a retired High Court judge, jowly and solid. Here he was, justice's champion, sitting at the high dais in Court 73. It was a few seconds after 10am.

The air was thick, clogged with concentration. Lines of journalists looked over lines of lawyers. Everyone focused on the slight silhouette of Marina Litvinenko on the left-hand side of the front row. She watched Sir Robert patiently as he cleared his throat, her short, brown-blonde hair swept back at the temples, her jawline angled towards him above the collar of an embroidered silk shirt. Her sweater was black; more than eight years after her husband's murder, she was still in mourning.

"Today we begin the open hearings in the inquiry into the death of Alexander Litvinenko," Sir Robert said, hitting his consonants hard for emphasis. "The issues to which his death gives rise are of the utmost gravity."

The public inquiry was set up by home secretary Theresa May to ascertain how, when and where Litvinenko came by his end and where responsibilty lies. This is the story of that inquiry. If this were a film – and it could be one, with its spies, its crooks, its plots, its hypocrisy, its naivety, Litvinenko's agonising death, the poison that killed him, his beautiful, tenacious wife – this would be the moment for the courtroom to fade into flashback.

Alexander Litvinenko was born on 4 December 1962 in the provincial Russian city of Voronezh. He died on 23 November 2006 in London. His birth passed unnoticed outside his family; his death made headlines around the world. An ordinary man strayed into high politics and died for it, most terribly.

Brought up by his grandparents, Litvinenko inherited the unquestioning Soviet patriotism born of victory in the Second World War. He went straight from school to the army and then, in 1988, to the KGB. It was a natural path for a patriot to take. After 1991, he moved to the body that came to be called the FSB, and was tasked with trying to understand the gangsters who were spreading through the ruins of Communism like rats in a shattered city. Litvinenko came to suspect his commanding officers were in cahoots with this new mafia.

In 1997, he claimed, they ordered him to kill Boris Berezovsky, a mathematician turned oligarch. Berezovsky engaged in ceaseless power struggles and, it appears, someone in the FSB had got fed up. Litvinenko believed the order to be illegal and took his worries to the FSB's director. The director brushed him off, so Litvinenko warned Berezovsky, who put him on television. Media coverage was feverish, Litvinenko's colleagues furious.

The FSB's director sacked the rogue agent. Multiple criminal cases were opened against him. The director, meanwhile, rose fast, becoming prime minister, then president. His name was Vladimir Putin. Litvinenko was looking at a lifetime of prosecution. In November 2000, he, Marina and their son, Anatoly, fled, claiming asylum at Heathrow.

Berezovsky fled too, setting up a rival court in London. With time, he came to play the same role in Putin's propaganda that Leon Trotsky played for Joseph Stalin: the libertine exiled Jew versus the Kremlin's spartan Christian. Litvinenko loved Russia and dreamt of serving it. Now he was abroad, working for the Kremlin's enemy.

Marina did not give evidence until the inquiry's third day, but her narrow-shouldered figure dominated the courtroom regardless. Dr Nathaniel Cary, the pathologist who opened up Litvinenko's radioactive body ("One of the most dangerous postmortem examinations ever undertaken," he said), kept glancing towards her as he spoke of tissue samples, of organ failure, of the precautions he and his team had taken to prevent the poison harming them too.

"My role was to recover what was by any standards a very hazardous body," he stated, before stuttering to a halt.

Polonium turns the poisoner into a nuclear King Midas

Sir Robert intervened: "I would quite understand if Mrs Litvinenko would not wish to be present during the…" Her lawyer, Ben Emmerson QC – cropped hair, cockneyfied speech, cocksure – cut him off. His client would be present throughout the evidence, he said. No one tried to patronise her again.

She remained dry-eyed even when a scientist itemised the contamination of each part of her husband's body. When the list reached his testicles, she looked down for a couple of beats, her eyes closed. But then she raised her head and squared her shoulders again.

I watched her shoulders, because I couldn't see much of her face. Indeed, for the spectators, the whole process was something of a ballet of backs: barristers stood up, scratched themselves, pushed hands down the waistbands of their trousers. A stretch in the suit fabric between buttock and shoulder suggested they were preparing a point, leaning into a question. Only Sir Robert faced the room, and his expressions were unreadable.

On day three, a Monday, Marina was already sitting in the box as the public filed in. She had an interpreter, but rarely needed her. She spoke for herself, the imperfections of her English enriching the strength of her testimony: "did" instead of "yes"; "not" for "no"; "w" for "v".

It took her all day to talk through her 13 years of life with Litvinenko, their meeting, their lives together in Moscow, their flight from Russia, their concerns in exile. She looked tiny and fragile in the witness box, watchful as a wren. The first of November 2006 was the sixth anniversary of their arrival in London, she said, and the first such anniversary they would spend as British citizens. Litvinenko came home after a day of meetings and she cooked chicken pancakes, the way her mother had cooked them, the way he liked them. He ate five. It was a celebration.

"He said he feels, he said he felt sick. It was very sudden… and he said, of course he couldn't say anything, he just vomited," she said, looking down now. "First one, it was exactly what he just ate for dinner. Then after that, it became, looked like water, even more not food, with very strange colour."

He had been poisoned with polonium-210, a rare and highly radioactive isotope. And it was flooding his liver, his kidneys, his bone marrow. It was emitting countless alpha particles, helium nuclei stripped of their electrons, atomic artillery. They were slamming into his cells, smashing his DNA, extinguishing his bodily processes. There is no antidote; he was already dead; his body just hadn't realised it yet. The symptoms – vomiting and diarrhoea; collapsing numbers of blood cells; hair loss; constant pain – were like nothing the doctors knew. Three weeks passed and they still weren't sure what was wrong. >

Photographs Getty Images; Rex



FINAL HOURS
Alexander Litvinenko in the Intensive Care Unit of University College Hospital on 20 November 2006, three days before he died of radiation poisoning



DANGER ZONE
The levels of polonium contamination in counts per second (CPS) in the boardroom at 25 Grosvenor Street, London, where two Russian agents first tried to poison Litvinenko on 16 October 2006



SCENE OF THE CRIME
The Millennium Hotel in Grosvenor Square, London, where Litvinenko drank a fatal dose of polonium-210 on 1 November 2006



TRAIL OF EVIDENCE
Samples are collected from a car linked to one of the suspects and believed to contain traces of polonium-210, near Hamburg, 10 December 2006

"It was like all pain, his body was just absolutely difficult to do, to feel anything, because it was just pain," Marina said, her grammar breaking apart. When she left the hospital that evening of 22 November, to go home to their son, she felt guilty, promised to be back in the morning. He whispered that he loved her and she tried to make a joke out of it, teased him for not telling her often enough, promised him everything would be fine.

Litvinenko had had fluffy blond hair, a heavy brow. He was chunky, 40-something, athletic. By the day of his death, he was Lord Voldemort: flat-bald, his jaw defined, his face pale, his eyes slitted. He was pronounced dead at 9.21pm on 23 November: the first confirmed victim of a nuclear attack since Nagasaki. "I was sitting to his bed and I could touch, I could kiss him, and nobody said it might be dangerous or I shouldn't do this," Marina said. Even now, she didn't cry.

When Litvinenko arrived in Britain, London's relations with Moscow were close. Tony Blair had worked hard to cosy up to Putin, impressed by his efforts to stabilise Russia, untroubled by his squalid, horrible war in Chechnya. Putin was a man Britain could do business with. Litvinenko wanted to disabuse the West of that notion, of any idea that Putin was a force for good. He resolved to expose the links between Russia's mafia and top officials. He co-wrote a book with another émigré called *Blowing Up Russia*, which accused the FSB of "acts of terror, abductions and contract killings". I've had a copy since 2003, though I'd never actually opened it until I started writing this article. The trouble with Litvinenko was that his accusations were so wild that hardly anyone paid attention.

His hatred for Putin was visceral. And he accused the president of anything, even of being a paedophile. It was easier for journalists to dismiss his allegations altogether than to sift through for ones that checked out. His death has given his claims more weight than they held in life but, nonetheless, as the inquiry went on, most witnesses admitted they, too, had struggled with his politics.

"I found him a bit crazy," said one. "A bit tiresome… everything was a conspiracy," said another. "He was a bright chap but… mentally undisciplined," said a third. A fourth compared him to "a radio station talking all day long". Even Berezovsky agreed in a police interview: "He'd say things that were too silly to be true."

Robin Tam QC, barrister for the inquiry, asked Alex Goldfarb, a Berezovsky-funded activist who befriended Litvinenko, if he also thought the ex-KGB man was an obsessive, a conspiracy theorist: "Well, at the time I thought so, but with what has happened since, I became a conspiracy theorist myself." Just because you're a conspiracy theorist, it doesn't mean someone isn't planning to poison you with a deadly radioactive isotope.

'He just vomited. It was very sudden, with very strange colour'

Litvinenko was hungry for information and sought out Soviet dissidents, Chechen rebels, Italian mafia experts, anyone who could give him a new perspective. He continued to expose corruption, but there wasn't much money in it. And that was a worry, particularly in 2006 when Berezovsky cut his allowance. So Litvinenko found work by writing reports on Russia's officials. Private intelligence is a murky world, shading into the security services on one side and organised crime on the other. He sought out sources among his old friends. Among them was Andrei Lugovoi, a blond businessman with the perpetual pout particular to moneyed Muscovites.

Lugovoi was an ex-KGB man too and had worked for Berezovsky back in the Nineties before branching out on his own. He organised corporate security, was doing well, wore jewellery and ill-fitting suits. He was the kind of Russian that Londoners laugh at, but not to his face and only after they've accepted his cash.

Lugovoi visited Litvinenko at home and they chatted regularly on the phone. On 16 October 2006, they met to discuss a contract at a security company in London, together with a friend of Lugovoi's. The friend was Dmitry Kovtun, a drifter whose serial attempts to launch a career (army officer, porn star, nude model, fixer, trader) over the previous 15 years had foundered on the rock of his incompetence. There were glasses of water on the table.

That night, Litvinenko vomited, though the sickness did not last. He had survived a first attempt to kill him.

The three men met again on 1 November, at the Pine Bar of the Millennium Hotel in Grosvenor Square. Lugovoi was going to a football match – CSKA Moscow were playing Arsenal – and pre-loading on whisky and gin. CCTV captured him and Kovtun going to the toilet, Lugovoi in a canary-yellow sweater and grey slacks, Kovtun in a black rollneck. Cameras on the streets outside caught flashes of Litvinenko hurrying to his doom, wearing a denim jacket with a light collar, cellphone to his ear.

Litvinenko, a teetotaller, ordered nothing, but accepted a cup of tea from a pot already on the table. The tea was almost cold, he remembered in the days before his death, and he only had a few swallows. The meeting was quick. Lugovoi's family was waiting to go to the game, including his eight-year-old son, Igor.

"This is Uncle Sasha, shake his hand," Lugovoi said, and Igor solemnly greeted the man his dad had just killed. Litvinenko went home to eat that lovingly prepared chicken. Lugovoi headed to the Emirates to watch a scoreless draw.

The Metropolitan Police has charged Lugovoi and Kovtun with murder. They deny it and have come up with a wide range of alternative explanations: Litvinenko killed himself to discredit Putin; he killed himself by accident while handling polonium; he was blackmailing Berezovsky, who killed him; and so on.

Neither of the men is sufficiently confident in the plausibility of any of these versions to return to Britain to face trial, and Russia has refused to extradite them. One of the Kremlin's pet opposition parties gave Lugovoi a seat in parliament in 2007 and thus immunity from prosecution.

The inquiry heard how Lugovoi even taunted Berezovsky, sending him a T-shirt in 2010. On the front it bore the words, "Polonium-210, London, Hamburg, to be continued", along with the emblem of the CSKA football club. On the back it said: "Nuclear death is knocking on your door."

The question of whether Kovtun and Lugovoi killed Litvinenko is something that, of course, can only be decided by a jury. However, were I to be a member of that jury, I wouldn't bother even walking out of court before reaching a decision. Kovtun and Lugovoi are murderers and we know this thanks to the one witness that can't lie: polonium-210.

Only one place makes polonium; it's called Avangard and it's in Russia. Polonium's half-life is 138 days, so it cannot be stored for long. The dose that killed Litvinenko must have been made shortly before and made in Russia. That dose didn't have to be large, however. Polonium is hundreds of thousands of times more poisonous than hydrogen cyanide: the lethal dose is in millionths of a gram, a fraction of a grain of salt. Such tiny quantities can only be detected if you're already looking for them.

It would be the perfect poison, except for one thing: polonium turns the poisoner into a nuclear King Midas, irradiating everything he touches. Officers checked every hotel room used by Kovtun and Lugovoi, every car, every nightspot. The men left a trail like cats' feet in wet concrete. The polonium contaminated a hubble-bubble in a West End bar, a teddy bear in Kovtun's ex-wife's house, a passport photograph. Officers could see which tables the men used in restaurants, which seats they used in planes, which box Lugovoi used at the Emirates.

Photographs Reuters; Rex

In the Met's graphics, light contamination was coloured green. Wide swathes of hotel rooms were green, as were restaurants, beds and cars. Higher contamination was coloured yellow, higher still red. The most radioactive areas were purple, and they told an eloquent tale. There was purple in the bin of Lugovoi's hotel room and purple in the U-bend of his sink. The table in the boardroom where the men met on 16 October had a purple spot where Litvinenko's glass had been. The table in the Pine Bar was purple where the teapot sat and on the side of Litvinenko's chair. There was purple inside the spout of the teapot and under the rim of the lid.

"In my mind, there isn't a shadow of a doubt that it is the teapot used to poison Mr Litvinenko," stated Detective Inspector Craig Mascall. A teapot: these Russians couldn't have picked a more English murder weapon.

The general impression was that Kovtun and Lugovoi splashed polonium around like Old Spice. They were so careless with their deadly liquid that it seems impossible that they knew what it was. And, surely, whoever gave them such an incriminating poison never imagined it would be identified. In fact, its identification was something of a miracle. Because polonium emits primarily alpha radiation, which does not penetrate the skin. Once it was inside Litvinenko's body, it was almost undetectable. Only an inspired hunch from a professor led to a sample of Litvinenko's urine being sent to a nuclear lab and thus to the poison being identified. That was just a few hours before he died.

Evidence was fed to the inquiry slowly and in diluted form. Attention wandered and, by the third or fourth week, the ranks of public seats were almost empty. Perhaps because of the relentless grimness or just the experience of sitting in the same room every day, those of us who remained grew close.

Sir Robert Owen took to joking a little with witnesses and developed a rapport with some of the regular attendees: the policemen, the translators, the lawyers. The ushers picked up on his lead and swapped gossip during breaks. By the end of February, coming to a hearing felt like going to school, as if this had been going on forever.

If it felt age-long for the attending media, it's hard to imagine how it must have felt for Marina, who has been battling for justice since almost before Litvinenko died. The diplomatic repercussions of the murder had been immediately clear. "This case is obviously causing tension with the Russians. They are too important for us to fall out with," a minister (unnamed) in Blair's government told the *Sunday Times* on 3 December 2006, four days before the ex-KGB man's lead-lined coffin had even been interred.

However, Russia's failure to do much to help the Met and refusal to extradite the suspects inevitably resulted in a cooling of the warmth between Putin and Blair. There has also been a growing realisation that Litvinenko was essentially correct: Putin's government is an enrichment machine for insiders, not a serious attempt to make Russia better for the Russians. That was not something that bothered the post-Labour government much, and David Cameron visited Moscow in 2011, seeking to boost trade. The fact Russia was shielding the men accused of murdering Litvinenko was annoying, sure, but business is business.

In the circumstances, Marina's relentless insistence that her husband's murder be investigated was inconvenient. If she got her inquiry and if it ruled that Putin had, in effect, launched a small nuclear attack on London; that could prove, well, awkward. That was a risk Whitehall did not want to take and it fought Marina at every step.

In 2012, Berezovsky cut off financial support for her legal fees, leaving her potentially liable for the government's costs. She continued. After the High Court ruled no inquiry was necessary, she burst into tears on its steps, and appealed to the people of Britain: a widow out of Shakespeare, abandoned in an unjust world. But she was not alone; among those who saw the need for an inquiry was Sir Robert. He wanted to fulfil his duty of investigating Litvinenko's death and to do so publicly. When Marina's lawyer said she was "extremely disappointed" by a further delay at a hearing in early 2013, Sir Robert went further: "Not as disappointed as me," he replied.



WOMAN IN BLACK
Litvinenko's widow, Marina, forced a reluctant UK government to hold an inquiry into his death

An ordinary man strayed into high politics and died for it

Marina beat the government on appeal and last year it finally surrendered, probably because – post-Crimea – there was little relationship with Russia that was worth saving. Who now would expend political capital protecting Putin from a righteous widow? Sir Robert and Marina got an inquiry.

It was not quite the inquiry they'd wanted, however. Firstly, several key witnesses – not least Berezovsky, who hanged himself in March 2013 after losing a lawsuit to Roman Abramovich – were unavailable. Secondly, the British government managed to exclude from the inquiry's terms of reference any examination of its own failure to protect Litvinenko and also ensured much of the evidence would be heard in secret. The 34 days of open hearings were just the visible spectrum of the light being shed on this murder.

For some witnesses, journalists had to leave the court and watch on video link. Other witnesses were neither shown nor identified. A scientist called A1 gave days' worth of information on polonium, which we effectively had to hear on a radio. A witness, known as C2, did the same, and recounted a bizarre subplot in which Kovtun attempted to recruit him to poison Litvinenko's food via a group of fellow émigrés the Russian had known while working as a waiter in Hamburg in the Nineties.

C2's friends had their own code names – D3, D4, D5, etc – something that caused him great confusion. It was hard to blame him for his bafflement; someone in the court delighted in overcomplicating things. They had assigned his wife a code name – C3 – apparently just for the hell of it. She had no connection to the case at all.

At least it was clear what these restrictions were. Other restrictions only became visible when one of the lawyers blundered into them. They had to agree all questions with Sir Robert in advance and he sometimes intervened to block them from asking something.

The concern, inevitably, was "national security". Litvinenko had, it transpired, worked for MI6 and the Spanish secret services. What he did for MI6, how long he'd been doing it, who he did it with... about all of these things we have no idea. Any time the inquiry strayed near, Sir Robert headed it off. Perhaps he is learning about them in closed session while I type. Perhaps he isn't. That knowledge is secret, too.

"I shall perform a global analysis of the evidence adduced both in the open and the closed hearings," said Sir Robert, in summing up Day 29. "The consequence of the restriction orders that have been made mean that parts will not be published if to do so would be to damage the national security or international relations. I hope that makes the position clear."

Robin Tam, QC: "Sir, yes. Sir, indeed."

Photograph Getty Images

Litvinenko was an unusual murder victim, not just in the way he was killed, but in the time he took to die. He was able to tell the police about his meetings with Lugovoi and Kovtun, as well as his other activities and thus essentially to become a witness to his own assassination. He also had time to write a postmortem statement.

"You may succeed in silencing one man but the howl of protest from around the world will reverberate, Mr Putin, in your ears," said the statement, read by Alex Goldfarb outside University College Hospital on the morning of 24 November 2006. "May God forgive you for what you have done, not only to me but to beloved Russia."

It is one thing to accuse Putin of murder, but another to explain why he would arm two amateurs with one of the world's deadliest substances and dispatch them to a world capital. The inquiry heard a string of possible motives for this apparent recklessness. A Chechen said Putin was angry with Litvinenko's Chechen work; an Italian said Putin was angry with Litvinenko's Italian work; Berezovsky had said it was because of his work with Berezovsky. In short, no one knew.

It is clear, however, that Putin has no interest in having the murder solved. When the British and German police asked to test specific Russian planes for radiation, those planes never arrived. When British police visited Moscow in late 2006, they met Lugovoi and Kovtun, but may as well not have done. Their meeting with Kovtun lasted just 13 minutes. Only one British officer was allowed to attend (but not to speak), and their Russian counterparts asked only a handful of the Met's 118 questions.

Their meeting with Lugovoi was longer but, when the Russian police came to hand over the recording, their Dictaphone had malfunctioned and no tape would be forthcoming. "To say it was unfortunate would be an understatement," said Clive Timmons, a detective superintendent at the time.

The British officer who did attend had made notes of the discussion and was able to compare them to the transcript the Russians provided. They were identical, except in one passage, in which Lugovoi described how Litvinenko had helped Spain identify organised criminals. Litvinenko, it appears, told the Spanish the same story he was telling his corporate clients: the mafia and the FSB were the same thing. Russian police deleted this information before handing Lugovoi's transcript to the Brits. Someone in Moscow did not want anyone in London to know about it.

So who in particular was angry about Litvinenko's work? And who didn't want the truth about Russia's mafia to reach foreign ears? In 2006, Litvinenko was contracted to write a report on Viktor Ivanov, another ex-KGB agent, who had worked with Putin for more than a decade. (Ivanov was then deputy head of the Kremlin administration. Since 2008, he has led Russia's Federal Drug Control Service.) Litvinenko subcontracted two others to help him: an American, Yuri Shvets and Lugovoi.

A teapot: could there be a more English murder weapon?



EXHIBIT A
The teapot with which Litvinenko was poisoned – purple indicates the highest levels of radioactive contamination

Lugovoi's contribution was short and useless. Shvets' contribution was long and informative, detailing allegations that Ivanov was tied to organised crime, money laundering and drug trafficking. Litvinenko used it in full and forwarded it to Lugovoi to show him what a report was supposed to look like. That was in late September. The first poisoning attempt was less than three weeks later; Litvinenko was dead within two months.

Shvets said, "It is my understanding that as a result of this report the deal didn't go through and Mr Ivanov didn't get the kickbacks."

"Kickbacks of what sort of order?"

"From what I understand… between $10 million [£6.6m] and $15m [£9.9m]."

So, we have a motive: Lugovoi passed the report to Ivanov, who realised Litvinenko's work was costing the Kremlin lots of money. Thus, he had to die.

Is that what happened? It goes without saying that Russian officials, and Ivanov himself, deny it, although their denials are infuriatingly inconsistent. A statement from Russia's London Embassy on 6 August this year was the latest to add to the confusion. It speculated that Britain deliberately gave visas to Lugovoi and Kovtun so as to frame them and hinted that ties with Russia were being sacrificed to save MI6 from embarrassment.

"There cannot be too much openness and transparency in this case. Only truth, all the truth and due process could help overcome this artificial irritant in [the] Russo-British relationship," the statement said.

It remains unclear why, if Russia wants due process and transparency, it will not extradite the suspects, or try them itself. One reason, perhaps, is that, according to the inquiry's lawyers, the secret evidence is enough to make a "prima facie" case that the Kremlin killed Litvinenko. (This means that, were Russia a person, the evidence would be strong enough to justify charging it with murder.) Sir Robert is presumably now going through that evidence and will put his considerable weight behind the punches it allows him to throw next month. But, does Putin even care?

Since the Ukraine crisis began we have learnt about Russia's "troll factories", offices full of Russians deployed to neuter bad publicity by spamming the internet. (Read the comments on any Russia-related article on the *Guardian* website.) As the world has become less convinced by the Kremlin's angle on world events, it has expanded this philosophy offline: to diplomacy, military co-operation, trade and, now, to Sir Robert's inquiry.

First, Russia said Sir Robert could use material gathered by Russian detectives, then it said he couldn't. First Kovtun said he would give evidence by video link, then he said he wouldn't. These communications came in answers to letters sent months earlier and were received in July, when Sir Robert was finishing up. They were clearly intended to sabotage the proceedings as thoroughly as possible. After Kovtun's final failure to appear by video link, Sir Robert's face was closer to brick red than its usual pink. "I will not allow my duty to investigate to be subverted," he stated, his voice deadly calm.

He could hardly have doubted Putin's desire to do so, however. On 9 March, the inquiry's Day 21, the Kremlin awarded Lugovoi the medal "Services to the Fatherland", which is given for "a great contribution to the defence of the Fatherland… for the preservation of state security". It was the presidential equivalent of inking up a middle finger, rolling it on a postcard and addressing it to Sir Robert Owen, c/o Court 73, the Royal Courts of Justice.

Sir Robert's reply is due in next month. It will be more carefully worded, and it needs to be, for he holds the future of our relationship with Russia in his hands. What British politician would ever befriend Putin again if Sir Robert rules him a nuclear terrorist? And would such a ruling be the spark to push Putin into some form of political retaliation? The world can only watch and wait – on high alert.

MORE FROM GQ
For these related stories, visit GQ.co.uk/magazine

- **Death Within The Walls** *(Anthony Loyd, September 2015)*
- **Cities Of The Damned** *(Stuart McGurk, March 2015)*
- **The Hidden And The Hunted** *(Jonathan Heaf, December 2014)*

London's *BURNING*

From the Mercury-nominated band who grew up on the same east London street, to the designer putting trees over the Thames, a new book – London's Burning: Portraits From A Creative City – profiles the panoply of visionaries who make London the most vibrant capital in the world, shooting them in the city they know, and talking to them about why they love it

STORY BY **STUART McGURK**

Peter Pilotto & Christopher de Vos

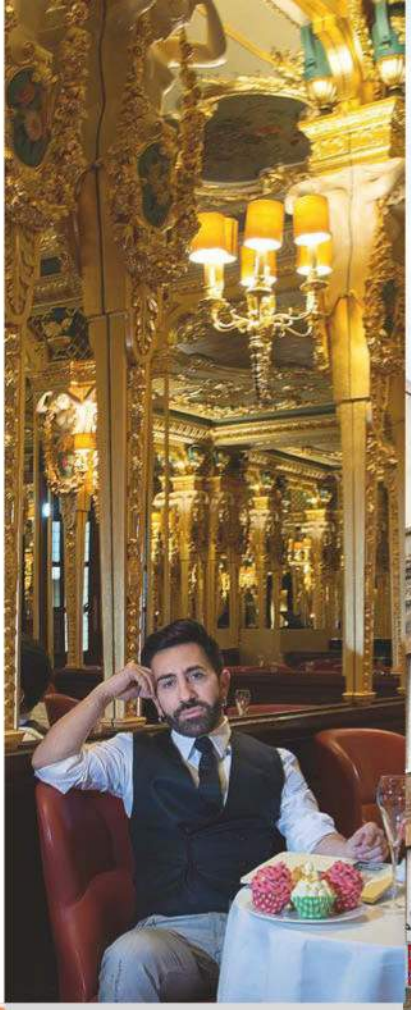
Fashion designers

PILOTTO and de Vos couldn't be more exotic – the former is half Austrian, half Italian, while the latter is half Belgian, half Peruvian, and grew up in the Middle East and South America – but it's London where they made their names as two of the most exciting fashion designers in the business after launching their Peter Pilotto label in 2007. Their designs – combining complicated prints and textiles – have garnered celebrity fans from Jennifer Lopez to Sienna Miller.

"I was always excited about London," says Pilotto. "It's one of the most exciting places in Europe." For de Vos, it was simpler: his parents lived in London and owned a fashion shop. "It surrounded me. It was what I knew."



Men of the cloth: Designers Peter Pilotto and Christopher de Vos at their studio in De Beauvoir, Hackney, April 2015





London loves: Rudimental by the Hackney Peace Carnival Mural, E8, which features on the cover of their debut album, Home, March 2015; (left) Mulberry creative director Johnny Coca at the Oscar Wilde Bar, Café Royal, Piccadilly, June 2015

Johnny Coca

Creative director, Mulberry

COCA travelled from his birthplace of Seville to London to, as he humbly puts it, create "dreams" with the luxury brand's trademark handbags.

"A bag, a coat, a dress, a pair of pumps, a necklace – all accessories are like dreams that you wear," says Coca. "It's the care and the craftsmanship."

For him, being based in London is about one thing: talent, both that he works with, and the talent that is as yet undiscovered.

"It creates opportunity," he says. "Having this job means I get to meet some of the most talented and interesting people in the industry. I'm obsessed with the creativity of others. It's exhilarating to be around talent, and to discover new talent."

Rudimental

Band

THREE of the Hackney quartet Rudimental met while living on the same east London street. They have gone on to create drum and bass anthems laser-etched for summer festivals, bag a Mercury Prize nomination, collaborate with everyone from Emeli Sandé to Ed Sheeran and landed their debut album, *Home*, in the UK chart at No1. And it's the street, they say, that's had the biggest impact.

"Next door I had a Jamaican family playing reggae," says drummer Kesi Dryden, "on the other side an Indian family, upstairs an English family... We were surrounded by different sounds, different music, and that all came together and created the people we are now." >

Photographs Andrea Hamilton; Kate Martin

Tinie Tempah

Rapper

FOR Tinie Tempah, the barriers to entry into the grime scene were difficult to overcome, but the real problem, says the south London-born musician, was getting to east London where the scene was happening. Luckily, those barriers – of his local train station – were unattended, so he'd climb over them, and once east, "try to find out where they were. Then I was able to record with them, and that's how I started making music." Two albums and six No1 singles later, the commute was well worth it.



Chart attack: Tinie Tempah in the light well at Metropolis Studios in Hammersmith, April 2015

Thomas Heatherwick

Designer

THE MAN responsible for London's forthcoming Garden Bridge, (re)designer of the Routemaster London bus, architect of the London 2012 Olympics opening ceremony cauldron, and all-round multi-hyphenate (take your pick from designer, artist, architect, or even urban planner), Thomas Heatherwick has done as much as anyone to shape the city in which he was born. Not that he'd pin himself down to any of those labels while doing so.

"My grandfather had books about the amazing people who caused the Industrial Revolution to happen," he says, "Then, no one was defined. You didn't say, 'Oh, they're an artist... They're an engineer.' People who were doing engineering were thinking of aesthetic functionality at the same time."

For the moment, he says, it's the Garden Bridge – a bold initiative led by London mayor Boris Johnson which will see a tree and grass-lined walkway situated between Waterloo Bridge and Blackfriars, providing a rival to New York's High Line – that's consuming him.

"My mind is absorbed in trying to make it happen," he says. "I love the levelling dimension of public space in a good city. The Garden Bridge project is an extension of social entrepreneurship."

Urban legends: Thomas Heatherwick behind his studio in Kings Cross, December 2014; (below) Henry Hudson – second from left – in a tribute to his piece The Contemporary Artist's Progress: The Rise And Fall of Young Sen, May 2015

Henry Hudson

Artist

AN artist who veers between modern and provocative ("Crapula", depicting lavatories drawn on chalkboards) to playful and ironic (his intricate pictures hewn from Plasticine), Hudson is a hard man to pin down. But the very squish of London is vital to him. "The other day I was struggling [with work]. So I left and was in the National Gallery in 20 minutes. You couldn't do that anywhere else. I have access to some of the best paintings in the world."



Photographs: Kate Martin



Great Scott: The Secret Cinema's Fabien Riggall in a reproduction Back To The Future DeLorean at the Earls Court London Film and Comic Con, December 2014

Fabien Riggall

Founder, Secret Cinema

FROM a 2019 Los Angeles Chinatown (*Blade Runner*) to a life-size recreation of a Fifties Hill Valley (*Back To The Future*), Secret Cinema may no longer be secret – its recent *Empire Strikes Back* show spanned four months – or even much about the cinema any more, but as its founder Fabien Riggall puts it, "We have invented something that is in between theatre and cinema... I am interested in disrupting every single thing."

Riggall works from the Laundry in Hackney, east London, which used to be, yes, a laundry, but is now a creative hub, and shares his work space with a host of London's artistic entrepreneurs. "It's like the old Hollywood studio setup where you have all the artists under one roof and you can create amazing work. Next door you've got Young Turks [the political web commentary organisation]. The bassist from Mumford & Sons has a studio here."

Needless to say, Riggall couldn't be anywhere for too long without wanting to create an interactive cinema exhibition there, and so plans to do the same at his work space. Or rather, under it. "There's a 600-capacity venue – so we're going to have a cinema." *GQ* humbly suggests an interactive screening of *My Beautiful Launderette*.



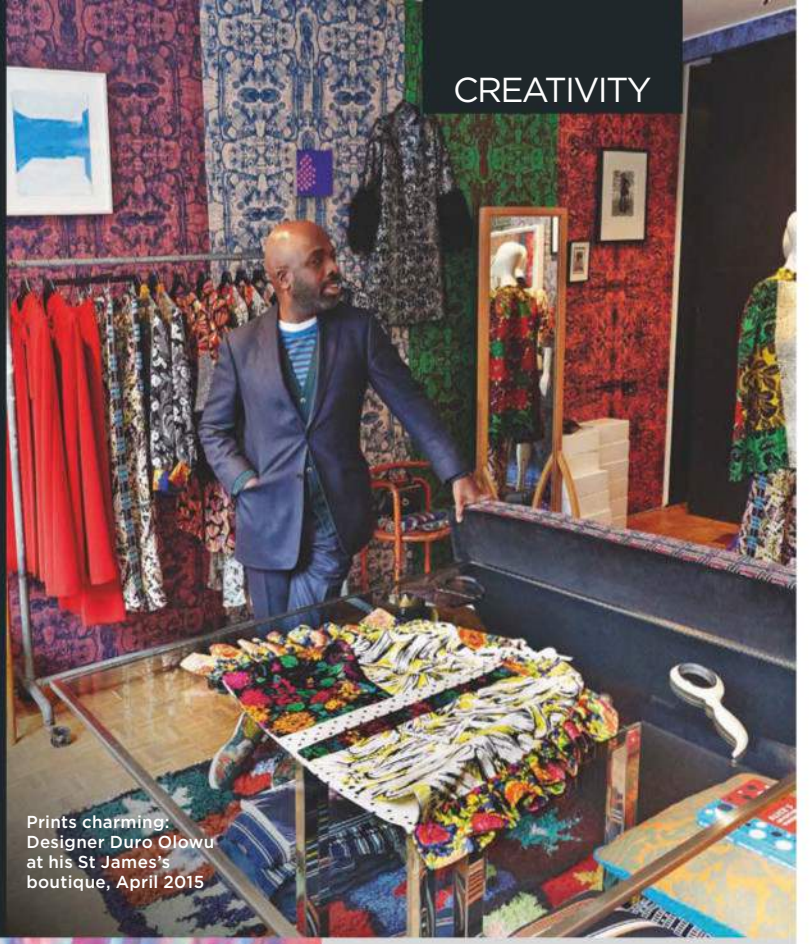
London's Burning: Portraits From A Creative City (Thames & Hudson, £58) is out now.



Duro Olowu

Fashion designer

NIGERIAN-BORN tailor Duro Olowu's culture shock did not come when he left Lagos for London, but, rather, when he briefly returned. "It was a culture shock of how much culture had deteriorated," he says. He divides his time between New York and Ladbroke Grove, west London, but the latter will always be his true base. "There is a creative freedom here that is not the same anywhere else. You don't feel constrained by mood-board or colour trends... or whatever everybody else is doing."



Prints charming: Designer Duro Olowu at his St James's boutique, April 2015



Bright spark: Eddie Peake spray-paints scarves at Bermondsey's White Cube gallery, December 2014

Photographs Robin Friend; Kate Martin

Eddie Peake

Artist

THE 34-year-old Londoner calls himself a rare breed, because while "most people I know in the art world have come to London", he's a local who studied at the Royal Academy and then stayed here. At the former, he staged a nude five-a-side football match, and his obsession ever since has been in the awkward area between physicality and language – from a tiger-suited invigilator at the White Cube, to his spray-painted artwork, where all the words and images are stencilled in the negative.

"I was born and raised in London, so I do feel exotic here," he says.

His current exhibition at the Barbican, "The Forever Loop", is a continuous live performance, featuring monologue and dance, among his other artwork.



From left: Jacket and trousers by **Richard James**. richardjames.co.uk. Jacket and trousers by **Huntsman**. h-huntsman.com. Jacket and trousers by **Anderson & Sheppard**. anderson-sheppard.co.uk. Jacket and trousers by **Chester Barrie**. chesterbarrie.co.uk. Jacket and trousers by **Henry Poole**. henrypoole.com. Jacket and trousers by **Welsh & Jefferies**. welshandjefferies.com. Rollnecks by **Anderson & Sheppard**. anderson-sheppard.co.uk. Shoes by **Edward Green**. edwardgreen.com

SHEER WOOL POWER

Prepped for the proudest of gentlemanly pursuits, GQ visits Apsley House with The Woolmark Company to showcase the wild versatility of wool and the finery of Savile Row

PHOTOGRAPHS BY **ROBERT FAIRER & JONATHAN RAGLE**

STYLING BY **JO LEVIN**





From left: Vest and trousers by **Henry Poole**. henrypoole.com. Vest and trousers by **Chittleborough & Morgan**. chittleboroughandmorgan.co.uk. Trousers by **Richard Anderson**. richardandersonltd.com. Trousers by **Anderson & Sheppard**. anderson-sheppard.co.uk. Jacket and trousers by **Anderson & Sheppard**. anderson-sheppard.co.uk. Jodhpurs by **Huntsman**. h-huntsman.com. Shirts and accessories by **Emma Willis**. emmawillis.com. Boots and shoes by **Schneider Boots**. schneiderboots.com





From left: Coat and trousers by **Gieves & Hawkes**. gievesandhawkes.com. Coat and trousers by **Chittleborough & Morgan**. chittleboroughandmorgan.co.uk. Coat and trousers by **Anderson & Sheppard**. anderson-sheppard.co.uk. Coat and trousers by **Huntsman**. h-huntsman.com. Coat and trousers by **Henry Poole**. henrypoole.com. All shirts and accessories by **Turnbull & Asser**. turnbullandasser.co.uk. All shoes by **Edward Green**. edwardgreen.com



From left: Coat and trousers by **Chittleborough & Morgan**. chittleboroughandmorgan.co.uk. Suit by **Chester Barrie**. chesterbarrie.co.uk. Coat and trousers by **Richard Anderson**. richardandersonltd.com. Suit by **Richard James**. richardjames.co.uk. Coat and trousers by **Henry Poole**. henrypoole.com. Jacket and trousers by **Chester Barrie**. Jacket and trousers by **Chester Barrie**. All shirts and accessories by **Budd Shirts**. buddshirts.co.uk. Shoes by **Gaziano & Girling**. gazianogirling.com



From left: Dress suit by **Henry Poole**. henrypoole.com. Dress suit by **Ede & Ravenscroft**. edeandravenscroft.com. Dress suit by **Lutwyche**. lutwyche.co.uk. Dress suit by **Gieves & Hawkes**. gievesandhawkes.com. Dress suit by **Huntsman**. h-huntsman.com. Shirts and accessories by **Emma Willis**. emmawillis.com. Shoes by **GJ Cleverley**. gjcleverley.com. Jewellery by **Ogden Of Harrogate**.ogdenharrogate.co.uk





Coat, breeches, shirt, stock and and boots by **Schnieder Boots**. Saddle by **Schnieder Boots incorporating W&H Gidden**. schniederboots.com

From left: Jacket and trousers by **Welsh & Jefferies**. welshandjefferies.com. Jacket and trousers by **Anderson & Sheppard**. anderson-sheppard.co.uk. Jacket and trousers by **Huntsman**. h-huntsman.com. Jacket and trousers by **Richard Anderson**. richardandersonltd.com. Jacket and trousers by **Maurice Sedwell**. savilerowtailor.com. Rollnecks by **Hawick Knitwear**. hawickknitwear.com. Shoes by **Grenson**. grenson.co.uk.

Production Anda Rowland, Sammy Aki and Lloyd Almond
Casting Adam Hindle
Fashion co-ordinator Sammy Aki
Hair Tyler Johnston at CLM Hair & Make-up
Grooming Celia Burton at CLM Hair & Make-up
With thanks to Peter Ackroyd, Diane Almond and Woolmark



TREAD™

The Travel Friendly Wearable Multi-Tool.



LEATHERMAN®

Leave nothing undone.™

Anytime, anywhere.
The functionality of a Leatherman tool, with you everywhere.

VISIT LEATHERMAN.CO.UK/TREAD FOR EXCLUSIVE STOCKISTS

EDITED BY
PAUL HENDERSON



POWDER AND THE GLORY

Winter is here, so you'll need GQ's inside track on the world's finest snow (tip: leave Europe) and the smartest new kit

Snowboard boots by **SLX**, £395. At Burton. gb.burton.com. Snowboard by **Burton**, £980. gb.burton.com. Ski boots by **Apex**, £650. Skis by **Völkl**, £625. Both At Ellis Brigham. ellis-brigham.com

Photograph Michael Hedge



Powder trip: Olympic medallist Nelson Carmichael skis at Steamboat

WINTER SPORTS

The right type of snow

Forget Europe. Savvy skiers seek the 'Champagne Powder' of Steamboat Springs in Colorado

IF YOU are lucky, when you go skiing you'll get snow. If you are unlucky, like many visitors to the Alps last year, you won't. "Worst start to the ski season in 40 years" was the forecast last December, and to those trying to make the most of patchy slopes and depressing slush in France, Switzerland and Austria, it felt like an optimistic assessment.

But 8,500 miles across the pond in Steamboat Springs, Colorado, they had plenty of snow. They also had powder snow. And some days they had what they call "Champagne Powder" (yup, they trademarked the name in 2010). Created when storms from the Pacific roll across country until they meet the Northern Colorado Rockies and the Steamboat mountain range, the resulting cloud convergence creates snowflakes with an average water density of just six per cent, creating the lightest, deepest, driest, fluffiest, floatiest snow known to man.

And when it comes to all things snow at Steamboat Springs, the man to know is Billy Kidd. The first American man to win an Olympic ski medal (he won silver in the Men's Slalom in 1964), Kidd has been the director of skiing at the resort since 1970. His statue (complete with Stetson) stands in Gondola Square, and you can even ski with him and get a free lesson from the 72 year old.

"When I'm in town, they put up a sign and at 1pm anyone who is interested can hit the slopes with me," the bespectacled Kidd says from beneath his trademark ten-gallon titfer. "I'm not as fast as I used to be, but people don't seem to mind. Don't worry, though," he adds with a grin. "I can still get the job done."

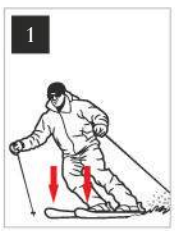
His office, it has to be said, is a pretty impressive place of work. With six rounded peaks (the highest point of Mount Werner tops out at 10,568ft), 16 lifts, nearly 3,000 acres of terrain and 165 named trails to play on, there are slopes for every level of skier and snowboarder, plus terrain parks packed with walls, rails, sliders, mailboxes and various other obstacles with which to injure or impress (depending on your skill level). And if after all that you still want more, you can now go night-skiing at Steamboat. They don't have beds on the slopes yet, but they might soon...

If you can drag yourself off the mountain, head for Lincoln Avenue. The main street of Steamboat is less of a traditional/clichéd ski resort and more an old-fashioned cowboy town. So instead of shops staffed by hateful French teenagers disinterestedly overcharging you for a multicoloured jester's beanie, you are guaranteed a warm and homely welcome wherever you go, be it in the bars and restaurants or one of the Wild West clothing shops. Don't get too carried away with the Colorado cowpoke vibe, though – while you might be tempted to try on a Stetson, wrap a steer-horn belt buckle around your waist and squeeze your feet into a pair of Liberty black boots at the 110-year-old FM Light & Sons outfitters, *Brokeback Mountain*-chic really won't play well when you get back home.

However, once you've sampled that Champagne Powder you will start to ask yourself why you can't quit Steamboat. With long wide slopes, no lift queues and a whopping average of 349 inches of snow every year, it's hard to imagine going back to Europe even when the Alps gets a decent dump. Because as Billy Kidd says: "Two or three feet of snow is pretty good, but we're used to the deep stuff in Steamboat. That much snow is just a light frosting for us." **PH** *Crystal Ski Holidays (020 8939 0726, crystalski.co.uk) offers a week's bed & breakfast at the Steamboat Grand in Colorado, from £1,186 per person (based on four sharing) including flights from Heathrow and transfers. steamboat.com*



Billy Kidd's tips for skiing *Champagne Powder*



"Instead of shifting from left to right, keep your weight equally distributed on both skis."



"Make round turns. Beginners make sharp turns and skid. Powder experts make smooth, round turns and carve."



"Link your turns. Never go in a straight line in powder. Always go from one turn to the next."

White out

If you don't want to ski, here are five other things to keep you busy in Steamboat...



1

HORSEBACK RIDING
Hit the snow trail at Del's Triangle 3 Ranch with local cooler-than-Clint horseman Ray Heid. *steamboathorses.com*



2

HOT SPRINGS
Relax your post-ski muscles in Strawberry Park's 104-degree natural spring waters. *strawberry hotsprings.com*



3

SNOWMOBILING
A snowy safari on board a 550cc snowmobile will certainly clear your sinuses. *steamboat snowmobile.com*



4

TUBING
Enjoy the view on the way up Howelsen Hill... because your eyes will be shut on the slide down. *tubingsteamboat.com*



5

DOG SLEDDING
Learn to drive a team of Alaskan huskies on the trail at the Grizzle-T ranch. *steamboat dogsledding.com*

Photographs Michael Hedge; Steamboat/Larry Pierce





1 **Bandit camera by TomTom**
Capture your slope action in HD, then wirelessly turn it into a mini movie.
£380. tomtom.com



2 **M3 MFI goggles by Anon**
The most attractive glasses on the slopes.
£195. At Burton. gb.burton.com



4 **MTN Lab helmet by Salomon**
This is lightweight, but delivers a mountaineering-level of protection.
£140. salomon.com

3 & 8 **Grenoble ski jacket and trousers by Moncler**
Skiwear doesn't get any more luxe than this.
Jacket, £1,230. Trousers, £555. moncler.com





5 & 9 **Fissile snowboard jacket and Chilkoot trousers by Arc'teryx**
With goose-down insulation, these are more comfortable on the mountain than Bear Grylls.
Jacket, £670. Trousers, £390. arcteryx.com



6 **Mystery snowboard by Burton**
Burton's best-selling snowboard celebrates its 20th anniversary in style. This year it is lighter, twin-directional and has full-length guard rails.
£980. gb.burton.com

7 **Snowboard boots by SLX**
The outsole of these Dragon Skin* boots is made of 50 per cent recycled material – so, kind to the earth, but not to dragons. **It isn't real dragon.*
£395. At Burton. gb.burton.com

MOUNTAINWEAR

The summit of style

Getting kitted out to hit the slopes this season? Here's GQ's picks for the peaks









10 **RTM 81 skis by Völkl**
A stunning set of ultra thin, supremely strong all-mountain skis that offer impeccable and powerful control on the piste.
£625. At Ellis Brigham. ellis-brigham.com

11 **MC3 ski boots by Apex**
All the comfort and freedom of a soft snowboard-style boot (for walking), that fits into a rigid exoskeleton (for skiing).
£650. At Ellis Brigham. ellis-brigham.com

FIRST LOVE

Rachel Johnson loses her virginity – again!

The journalist and author recalls the magic of young lust with a handsome punk prince – and the sad end to her search to find him



Memento amour: Rachel Johnson (far right) met her first lover (centre, main picture) among the white heat of the London punk circuit

I LOST my virginity in a garage in Billericay to a 6ft 7in mohican-haired punk. A single red light bulb dangled above our heads to lend a romantic glow to this historic, if brief, event in my sexual history. I was 16.

As I hurtled towards 50, I found myself wondering what happened to the first boy I ever slept with (this happens when you have more past behind you than future in front).

His name was Aldo Soldani, and he was the most beautiful boy I'd ever seen.

I met him in the mosh pit at a Revillos concert at the Lyceum Ballroom in London in 1980. He was huge; he towered above the pogoing, gobbing melee like a statue by Praxiteles.

He had a magnificent plumed mohican. His classical looks were only slightly marred by the way he'd painted the sides of his head with what looked like white Dulux gloss paint, although my friend Kate Brakspear, who witnessed our first meeting, maintains it was gold, and matt.

Our eyes locked across the heaving sea of spiked barnets and beer arcing from the plastic glasses being lobbed at the band.

"You said, 'I think I've seen a God,'" Kate tells me. "I said, 'Go and talk to him.' You wouldn't, so I brought him to you."

Our second time was in my mother's flat in Notting Hill. Forgive me if this is too much information, but I do still remember that as I lay on my back in my single bed in my tiny attic bedroom – his long feet dangling off the end – the earth moved. In my postcoital blur, I left our wine and two smeared glasses by the bed as incriminating evidence, then we dashed off to a Stiff Little Fingers gig at Hammy Pally.

My supposedly boho mother freaked out. She kicked me out for lying and having sex. Undeterred, I broke into my divorced MEP father's *garçonnière* in Maida Vale. My father was in Brussels. Or so I thought. Just as things were getting under way, we heard the sound of key in lock. A heavy tread. A bag dropping onto lino and mail being picked up.

We scrambled into our clothes.

When my father entered the room and saw us, we both stood up.

He looked up at the towering mohican.

"How," he said, holding up his hand in the Native American salute.

And then, after six months or so, it ended. We were young.

Thirty-five years pass. It is the present. My youngest son is years older than we were. I am wondering. Aldo. What happened to him?

I put his name into Google.

Nothing. Nothing? My skin prickles. He must be dead, I think. And he must have died a long time ago. To leave no digital footprint in the sand.

I find no searchable database of births, marriages and deaths. I write to a CID officer in Notting Hill who'd once helped me recover a stolen laptop. I receive a stiff, formal response telling me my request is in breach of the Data Protection Act.

I search for Soldanis online, and find only one listing: on 192.com. I realise it is the same



Illustration Andre Bergamin

suburban "farm" in Billericay I used to visit in my teens, and his parents – who ran a chain of pasta and pizza restaurants called, as I recall, Pasta & Pizza – are still alive and still there.

But something inside me tells me not to call.

I send a postcard to Mr and Mrs Aldo Amerigo Soldani, asking after their son, and adding my mobile number.

It does occur to me to put something out on Twitter. But this seems too brutal, too… digital. Our relationship was one of speaking on landlines. Of writing long letters.

Our love predated social media. There were no safe spaces, no Tinder. There were only long overground rides to Billericay and catching the night bus.

On 26 June, my mobile rings. I am at my son's graduation day at school.

"Is that Rachel?" comes a forceful Essex voice I dimly remember, from far away and long ago.

"This is Doris Soldani. Aldo's mother."

For some reason, I stand up. If there is going to be news, I want to be on my feet to hear it.

"I wrote to you, 20 years ago," says Doris. "I only had a new New York address. There was a photo of you. I asked Cesare and Emilio if they had a contact for you, but they didn't."

"I never got the letter," I tell her. Cesare and Emilio are Aldo's brothers (he was the middle son).

"I'm sorry to tell you that Aldo was killed in a car crash 20 years ago this August," says Doris. "On his way to work."

The world goes dark. When I open my eyes I am still in the grounds of Wellington College, and my own son is approaching in his dark suit, alongside Freddie Dennis, the Burberry model and son of Hugh Dennis.

I realise that the pair are both older than Aldo when we first met. I make a date to go to Billericay to see Doris and then I call Kate and ask her to tell me what she remembers about Aldo, without telling her why.

"Did he become a model or actor or something?" she asks.

"No," I reply. It's a terrible thing to have to tell another person. "He died."

I take the train to Billericay and Doris meets me in a black Audi. We kiss, but don't remember each other. I'm wondering how to ask whether I can pay a pilgrimage to the garage, where her dead son popped my cherry under a dangling red light bulb.

On the short drive to the farm, she fills me in on the past, what, 30 years?

I introduce myself to Amerigo, who is talking Italian down the telephone. "Pleased to meet you," he says. "Well, I've met you before," I say. "I used to be your son's girlfriend."

I tell them about meeting Aldo at the Revillos concert and their faces light up.

In the kitchen, I learn how Aldo had got himself into Saint Martins in 1984, but hadn't stayed the course even though he fell in love with fashion.

He'd spent his twenties kicking around making trouble, appearing in pop videos, holding raves at his parents' house (one time, I learn, pouring gallons of petrol on the pool, setting it alight, then diving into the flames).

Aged 22, he'd called Doris and asked if he could bring a girlfriend home. "Yako," she recalls. "Only came up to his armpit. Then he told me he'd married her two weeks before."

Yako and Aldo lasted a few years, then she went back to Japan. He started working for his parents' business and was doing well. ("He could have succeeded me as manager of our hotel," said Doris, which surprised me. I never pegged Aldo as a big shot in hospitality.) A few years passed and Aldo wanted to buy a flat. He was still married, so he wrote to Yako saying he needed a divorce.

Yako flew over from Japan and he took her out to dinner on the last Friday in July. On the Saturday, Emilio helped him move into the new flat. On the Monday he was driving to work, turned right at a T-junction and a lorry driver smashed into his car. He died at the scene. It was 1 August. He was 28.

Over tea, Doris tells me that after Aldo's death, she couldn't cry it out of her system. A few months later, she was admitted to intensive care with pericarditis. "I'm sure I had a broken heart."

She tells me how she gave each of her three sons £3,000. The oldest put it towards a flat. The youngest saved it. Aldo blew it on a Yamamoto suit and a weekend in Amsterdam, mainlining champagne. "He was a character and a half," she says, and tells me her two grandsons have Aldo as a middle name.



Booth operators: Rachel Johnson (right) and her friend Kate Brakspear in 1980

Our eyes locked across the heaving sea of spiked barnets

Before I leave, I ask to see the garage. "You mean the boys' shed?" Doris says, with a knowing look. We go to an outbuilding. When she opens the door, it's as if I'm entering the wardrobe to Narnia. I'm a 16-year-old virgin again. The ladder is still there, leading to the mezzanine level where it happened. The sign saying "SALOON" is still there. But where there was a dangling red bulb there is now strip lighting and the garage is full of junk from the past 35 years. Only this time, Aldo is not there.

In memory of Aldo Soldani, 1966-1994.

PERSONAL TRAINER: #11

Fighting on the front line

Make your first impression count with a 15-minute work-out that gradually develops the chest and biceps



Monkey business

Unleash your inner primate with Onnit's simian-inspired kettlebells, from the 18lb Howler to the 90lb Bigfoot. *GQ* loves Dwayne "The Rock" Johnson's choice, the Gorilla (*above*). *From £50. At xbrain.co.uk.*



Add chilli... to everything

A study of half a million Chinese by the British Medical Journal found that those who ate spicy food (with capsaicin) more than three times a week were 15 per cent less likely to die of cancer or heart disease.

A BICEPS

E-Z bar biceps curl

▶ Sets of 5 reps (at 10-rep max weight)

Technique: Standing with your feet hip-distance apart, take a shoulder-width grip on the bar, keep elbows under shoulders and slowly curl bar to chest. Return to start position over 3 seconds and repeat without pausing.



B CHEST

Incline dumbbell chest press

▲ Sets of 5 reps (at 10-rep max weight)

Technique: Lie back on an incline bench. Arms vertical, palms face forward, dumbbells touching. Lower dumbbells to sides of chest over 3 seconds until slight stretch felt in chest/shoulders. Return to start position and repeat without pause.

Jonathan Goodair GQ
jonathangoodair.com, homehouse.co.uk

STRETCH



Bridge for chest, neck and spine

Lie on your back on a mat, knees bent and hip-distance apart.

Lift hips off floor, reaching knees away from shoulders. Tuck in tail bone.

Clasp hands together, arms straight. Lift chest, widen shoulders. Press hands on to floor, keep chin off chest.

Hold for 60 seconds.



BEAR GRYLLS: #7 CONVERSATION

How to navigate the social minefield

Working a room? Remember, the art of being a good conversationalist isn't actually about talking...

WE'RE ALL different. That's what makes the world so wonderful. But, in essence, we're all social creatures, too. We're meant to be in communion with each other – to talk, to find out about each other, and try to understand what makes people tick. However, not everyone wants to commune in the same way. Some people really enjoy large social gatherings; others find them a lot harder.

For the record, I'm one of those who finds it quite awkward being in a big room with lots of people. I love nothing more than hanging out with five or six best buddies. That, for me, is bliss. The bigger social things, though – school events, cocktail parties and the like – bring me out in a bit of a sweat.

I'm not sure if it's got worse over the years, but that anxiety has certainly always been there. But we all have to do a certain number of these things, and there is a real art both to enjoying them and in being an engaged, interested conversationalist yourself.

I always look up to my older sister Lara in this respect. When she was 18, she was runner up in a competition to find the conversationalist of the year. This is what I've learned from her, and from other great conversationalists I've had the pleasure to spend time with over the years.

First up, and fundamental to all human interaction, remember that we're born with two ears and one mouth. We should use them in that proportion. Or, to use radio parlance, receive more than you transmit.

The best conversationalists are the ones who listen far more than they speak. There is, however, a skill to listening. When someone is talking, most people spend that time thinking what they're going to say back. But the really great conversationalists are the ones who listen to understand, rather than listen to respond. This is the first rule of conversation, and something Stephen Covey wrote about in his book *The 7 Habits Of Highly Effective People*. And that also means: don't ever look over a person's shoulder. (It's amazing how many people do it.) When you're talking to someone, always give them your undivided attention. It's kind and respectful and always appreciated.

Second, be genuinely interested. My late father used to say that, if in doubt, keep people on their favourite subject – which is, of course, themselves. But try to resist instantly asking what they do for a living – it will start the conversation off with a biased filter. It's much better to talk about connections – how you both know people – or any topical subjects. Of course, it's always interesting to find out what people do. Just resist it being your first port of call.

Once you do know someone's profession, show a genuine interest. I once read about how warmly people respond to the phrase, "That sounds hard," when hearing about someone's job. And it is true. Everyone's job is tough at times and people like to share those moments that often go unappreciated. The more we share, the greater the connections we create.

And don't be afraid to authentically compliment people. So many of us receive so few genuine compliments, that it's a really positive, affirming thing to do. To finish a conversation with, "It's incredible what you're doing," is so encouraging. (If you receive a compliment in return, don't do the standard British thing of denying it or ignoring it. It is like kicking it back in the person's face – they may have stepped out of their comfort zone to give it. Instead, smile and say, "Thank you.")

For many Brits, it's an unwritten rule that we should stay off topics such as politics and religion. But some of the most interesting conversations centre around these things. Don't be afraid to have your views, but listen to others and avoid being judgemental of different opinions. The drinks-party bores rarely listen, remaining firmly on transmit.

This brings me nicely on to the subject of the drinks-party bore who we may occasionally find ourselves "stuck" with. The following will help extricate yourself effectively. I've seen the masters do this brilliantly – we're talking President Obama and David Cameron, people who really understand how to work a room – and I've also seen people do it very badly. There's a polite way, and an impolite way. The impolite way is to say, "I'm just going to get a drink," or, "I'm just off to the loo," and then to do neither of those things. People will see right through it. You're much better off steering the conversation to a suitable point, confidently shaking their hand and saying: '"It's been so great to meet you, and so interesting to hear about x, y or z. Thank you." Then just move on. I've once seen a friend deliver the killer line: "I mustn't monopolise your time." That always makes me smile.

My wife Shara knows that I still get a little nervous going to drinks parties. "It's ridiculous," she tells me. "You've climbed Everest, you can cope with a cocktail party." She's right, of course, and by remembering these few pointers I now enjoy them so much more. Bottoms up. GQ

@BearGrylls

30% The increase in risk of suffering a stroke for people regularly exposed to second-hand smoke.

Photographs Steve Neaves; Ben Riggott; Alamy **Illustration** Jon Rogers
Model Will Brunnen at Select **Grooming** Sven Bayerbach using Kiehl's

Get into gear

So much to do, but so little time. Thankfully, technology is here to help, with future-proof kit to super-boost your productivity

1 Control your mood

Inbox overload at work? Worry not: the Doppel wristband claims it can calm you down. The watch-like device, which pairs with a smartphone app, emits a steady pulse against the inside of your wrist. This, says creator Team Turquoise, can relax or motivate you depending on the setting. The principle is based on entrainment, the same reason two people touching will match heartbeats, and has been vouched for by researchers at Royal Holloway university.

Available April 2016. £80 (estimated). tturquoise.com

2 Let your TV follow you around

We've still not got our robot butler, but the Keecker is the closest yet. Invented by a former Google engineer, the $4,000 (£2,600) droid moves from room to room, acting as a projector and sound system. In security mode, it'll patrol the house and can monitor temperature, humidity and CO_2 levels. All it needs now is to be able to bring us a drink.

Available April 2016. £2,600 (estimated). keecker.com

3 Give up walking

Why walk, when you can glide? "Personal mobility devices" are blowing up right now – in part thanks to the Instagram exploits of American sports stars. The PhunkeeDuck tops 12mph with a range of ten miles. You'll look silly, but at least you'll save energy.

£990. phunkeeduck.com

4



Hack your sleep pattern

Withings' Aura lamp takes sleep-tracking apps to the next level. A built-in speaker plays soothing music to help you nod off; the under-mattress sensor then tracks your movement while monitoring the room for air quality. Plus, the LED light wakes you up with blue light, proven to help you rise more smoothly. The result: better rest, and a more productive day.

£149.95. withings.com/uk





Photographs Full Stop Photography

5 Write anywhere

Why waste time typing up your hand-written notes? The Phree smartpen records your handwriting and converts it into a digital text file. The kicker? While other smartpens require special paper, the Phree can write on virtually any surface.

Available April 2016. £129. otmtech.com

The do-it-all button

Annoyed by repetitive or fiddly jobs? The size of a £2 coin, the Flic button from Sweden's Shortcut Labs can be programmed for a wealth of tasks, from finding your phone to ordering a takeaway. It integrates with smart home tech to control music, lighting, heating and even doors.

£58 for three. flic.io

6



7 Concentrate better with music

Focus@Will, a smartphone app developed by neuroscientists, plays music designed to help keep your mind on track. Trials showed listeners improved focus by 15 per cent and lasted 400 per cent longer without being distracted.

Oliver Franklin-Wallis

Available for iOS and Android. £5.84 a month. focusatwill.com



Click, refresh

Seven sites to improve your life

1 **KHANACADEMY.ORG**

Created by businessman **Salman Khan**, this resource offers free education to anyone in the world with access to a computer, from infant school to university level. It consists of videos, micro-lectures and interactive activities.

2 **UK.CAMELCAMELCAMEL.COM**

Shows you the price history of anything on **Amazon**, so you can spot good or bad deals. You can also upload your **wish list** and the site will alert you when the price drops to a specified amount.

3 **TWOFOODS.COM**

Compare the **nutritional values** of two food items to see which suits your healthy-eating aims. Depending on your mood, lifestyle or likelihood of getting type-2 diabetes, you can compare a green salad with a tomato salad, or a burger with a pizza.

4 **MANUALSLIB.COM**

We're men. We don't need instructions. Until the microwave breaks, or the Wi-Fi router, or – God forbid – the TV. Thank goodness for this easy-to-use, free resource with 1,771,818 PDF manuals for **32,464 brands**.

5 **FITNESSBLENDER.COM**

Founded and run by a husband-and-wife team of **personal trainers**, this free fitness website has exercises and programmes for all fitness types. There are also meal plans and **fat-loss** programmes.

6 **10MINUTEMAIL.COM**

You want to sign up for a site or service, but you'd prefer not to receive mountains of **spam** as a result. Enter 10minutemail.com, which creates a temporary email address so you can register on websites and click on confirmation links before the address disappears.

7 **SUPERCOOK.COM**

Most recipe websites give you a shopping list; on supercook.com, you input ingredients you have and it finds suitable recipes, allowing you to cook up a **storm** from your leftovers. It's cheap, environmentally friendly and **healthy**.

Benjie Goodhart

TO ADVERTISE CALL 020 7499 9080 X3705

The Fashion Collection...

1



NEW MOON RISING
PRICES FROM £1295
WWW.CHRISTOPHERWARD.CO.UK

MENS 100% CASHMERE PLAIN CREW NECK PULLOVER (IN COLOUR REGALIA) £199.00
HAWICK KNITWEAR
WWW.HAWICKKNITWEAR.COM
01450363100

2





COEXIST STORE

SHIRT: DRAPEAU NOIR 120,00€
JACKET: ONTOUR 210,00€
SHOES: ARKK COPENHAGEN 99€
WWW.COEXIST-STORE.FR

3



THE GROSVENOR WEEKENDER £4100.
GIOVANNI BERUCCIO OF LONDON
WWW.BERUCCIO.COM

4



RRP £12.99
STANCE OVERSPRAY – RED
WWW.SIZE.CO.UK

5



TWO-TONE NYLON STRAP WATCH £125
FRANCO FLORENZI
WWW.FRANCOFLORENZI.COM

6



7



COOGAN LONDON
OXFORD BROGUES £39
WWW.COOGANLONDON.COM
020 8945 5745

8



THE GARWOOD WOOD WATCHES
$159 USD (FREE DELIVERY TO THE UK)
WWW.THEGARWOOD.COM



CUSTOM LOAFERS $395
PERSONA CUSTOM CLOTHIERS
WWW.PERSONACUSTOMCLOTHIERS.COM

9

10



EMBROIDERED "LDN" SWEAT £30
VILLAINS & VENGEANCE
WWW.VILLAINSANDVENGEANCE.COM
SALES@VILLAINSANDVENGEANCE.COM

1. Revolutionary English watchmaker **Christopher Ward** has released a distinctive new watch, the C9 Moonphase, powered by an innovative new Johannes Jahnke module, Calibre JJ04. The new movement, accurate to within one day every 128 years(!) also delivers a perpetually moving, generously-sized moon display. It's enough to have wolves (and watch aficionados) everywhere howling with delight. Available exclusively at www.christopherward.co.uk from November. Prices from £1295. **2. Coexist Store** is a clothing, shoes and accessories boutique exclusively dedicated to men. Featuring young, up-and-coming designers creating chic, high quality streetwear for all ages and tastes. Brands include Drapeau Noir, Ontour, Coltesse, Cuisse de Grenouille, Still Good, Cabane, Kings of Indigo, Rains, Triwa, Charlie Watch, Mews, Gsus, Six et Sept, Baxter of California, Han Kjobenhavn, Béton Ciré, Senz6, Maison Maison, Ceizer and more. Situated at 4 rue Temponières, Toulouse or buy online at www.coexist-store.fr Visit their Facebook page and Instagram: instagram.com/coexist_store/ **3.** Manufacturing in Scotland since 1874, **Hawick Knitwear** only ever use the finest Grade A Cashmere, dyed and spun in the UK, for this three-ply sweater, making it great to wear, long-lasting and a luxury item for every discerning gentleman's wardrobe. Their cashmere really is the ultimate in luxury and the crème de la crème of fibres, and their sweaters will actually feel better the more they are worn and washed. Available in various colours. Visit www.hawickknitwear.com or email sales@hawickknitwear.com **4. Stance Socks** possibly the most comfortable sock that will grace your foot. They are the Uncommonthread giving you the Classic Crew in our Overspray print. Visit www.size.co.uk **5. Franco Florenzi.** Indulge in a life of luxury with this stylish two-tone nylon strap watch. Available in a variety of colours and straps. Very simplistic but intricately crafted for all occasions. A thin and elegant time piece that stands out from the crowd. Get yours today from www.francoflorenzi.com for only £125. **6.** The Grosvenor Weekender by **Giovanni Beruccio of London.** The ultimate luxury men's leather travel bag. Handmade to order, in a choice of 3 colours. Comes with a 10 year guarantee, free worldwide delivery, free personalisation and a free beautiful handmade wooden luxury presentation box. See www.beruccio.com **7. Coogan London** create exclusive leather shoes available nowhere else, with no 'pleather' in sight. From Limited Editions, to every day formal and casual designs. Shoes for every man and for all walks of life – at amazingly accessible flat prices, free UK delivery and a 30-day money back guarantee. For more information visit www.cooganlondon.com **8.** Los Angeles based, **The Garwood** designs unique wood watches handcrafted from 100% natural wood. For more information visit www.thegarwood.com **9.** In an effort to help you build and promote your brand, **Persona** provides you with the best product in style and quality to ensure a lasting impression on all those encountered. Featured here, these loafers can be customised with your choice of colour, material (leather or suede) and come with two interchangeable tassel sets. What's more, they are just $395 with the mention of this feature. Contact them at www.personacustomclothiers.com **10. Villains & Vengeance** are a British off-duty clothing brand evolving around people who want to push the limits and celebrate success. It's not just a quality hoodie, t-shirt or jacket. It's a statement. Shop today at www.villainsandvengeance.com



11

HERRING SHOES
HERRING SKULL AND STAG SLIPPERS £185
WWW.HERRINGSHOES.CO.UK



12

BRAQUE MIRO
CASHMERE & MERINO SWEATER
HAND PAINTED LEATHER DETAIL
WWW.VALENZAART.CO.UK

£75 RRP
ACTIVEFLEX BY 883 POLICE
WWW.883POLICE.COM

13







14

ESSENTIAL DARK HOURS £150
GREYHOURS
WWW.GREYHOURS.COM

15



SNOW BOBBLE HAT MAROON £20.00
RUVER CLOTHING
WWW.RUVERCLOTHING.CO.UK



16

NASH £90
PAOLO VANDINI
WWW.VANDINISHOES.COM
020 7739 0398



17

SKATEBOARD EYEGLASSES RX 69 EUROS
WWW.RADIKALVIP.COM
HELLO@RADIKALVIP.COM
WWW.FACEBOOK.COM/RADIKALVIP
@RADIKALVIP

18



FINEST HOUR
THROWBACK 5-PANEL £25
WWW.FINESTHOURCLOTHING.COM



19

CRAZY MUSTANG
16 INCH LEATHER BRIEFCASE (£99)
MY LEATHER MAN BAG
0333 1234 104
MYLEATHERMANBAG.COM



20

KNIT SPORTS JACKET £395
RAMNATION
RAMNATION.CO.UK
INFO@RAMNATION.CO.UK

11. Herring Skull and Stag slippers are just two of the many embroidered slipper options that are available from **Herring.** All of the embroidery is done by hand and the factory is in Norwich making this a fine British shoe. Visit www.herringshoes.co.uk to view the whole range or call 01548 854886. **12.** The Hand Painted Collection by **Braque Miro** beautifully combines Art and Fashion. The collection offers an exquisite selection of unique and bespoke menswear, featuring leather pocket T shirts and stunning new Cashmere and Merino sweaters. This fabulous artist can suit and boot you whatever the occasion. For more information visit www.valenzaart.co.uk or email info@valenzaart.co.uk **13.** Patented technologies in a new selection of high performance denim. **Active Flex** for men enhances functionality and denim, a cutting-edge innovation designed with an inner invisible technology to enhance wearability, style and fit. The jeans maintain a truly rigid, purist look with distinct twill lines and yarn character, while ensuring ease and versatility for every lifestyle. The authentic spirit of this resistant fabric is combined with one-of-a-kind performance for flexibility and freedom of movement. Buy at www.883police.com **14. Greyhours** is a new brand creating ambitious watches by taking advantage of exclusive materials commonly used for the manufacture of high-end timepieces. The 9.10mm thick Essential Black DLC is their first model. Limited stock available. www.greyhours.com **15.** Established in 2014 by a pair of friends, **Ruver Clothing** is an innovative menswear brand, focused on bringing the identity of Manchester to their simplistic, clean cut designs. Featuring a quality range of striking t-shirts, jumpers, hats, hoodies and polos, to find out more about this exciting new brand visit: www.ruverclothing.co.uk **16. Vandini Shoes.** Cool and contemporary styled footwear from Shoreditch based Paolo Vandini. Style Nash (£90) comes in pebble textured milled leather upper in either tan, dark brown or black with a contrast colour pop in the sole. Visit www.Vandinishoes.com – use voucher code vandiniGQ15 for online discounts. Speak to a human at 020 7739 0398. **17. Radikalvip** presents the finest handmade natural bamboo, Skateboard and wooden eyewear collection. Each pair of eyeglass is eco-friendly and encompasses an eco-luxe style. Radiklavip bespoke accessories, are the "must have it" for this winter. Prescription friendly. Visit www.radikalvip.com **18. Finest Hour Clothing** is a fresh lifestyle brand driven by a family of snow, surf and skate enthusiasts based in Bristol, UK. Classic Throwback 5-panel – £25. Look beyond the concrete jungles; visit www.finesthourclothing.com and save 10% with GQMAN exclusive code. Expires 31/03/2016. **19. My Leather Man Bag** creates a stunning collection of luxury bags, all made from the finest leather with intricate detail and superior workmanship. With a wide selection, from messengers and travel bags to wallets and iPad covers, and free delivery, you might even be tempted to treat yourself to an early Christmas present! To find out more visit myleathermanbag.com or call 0333 1234 104 and use the code GQ15 for 15% discount across the site expires 31st December 2015. **20. Ramnation** makes limited edition collections of rugged knit outerwear from rare breed British sheep. Wool is the original performance fibre: it's warm, breathable with unique moisture management properties. This makes Ramnation's striking designs the perfect gift or addition to any winter wardrobe! Visit www.ramnation.co.uk or email info@ramnation.co.uk

TO ADVERTISE CALL 020 7499 9080 X3705

TO ADVERTISE CALL 020 7499 9080 X3705

The Fashion Collection... Continued



21

GATEKEEPER T-SHIRT BLACK £30.00
GOOD FOR NOTHING
WWW.GFNCLOTHING.COM
USE CODE GQGFN FOR FREE
DELIVERY (EXPIRES 01/01/2016)
GFNCLOTHING@GMAIL.COM



22

CAUTION BOXER BRIEFS £18
SMUGGLING DUDS
WWW.SMUGGLINGDUDS.COM
INFO@SMUGGLINGDUDS.COM

RUBBER KILLER UK
JESSE RUCKSACK
£100
RUBBERKILLER.CO.UK



23

RUBBER KILLER®



24

THE MAGNUS £350.00
AUGUSTUS PILI
WWW.AUGUSTUSPILI.COM
INFO@AUGUSTUSPILI.COM



25

SLOW JO 15, £230
SLOW WATCHES
WWW.SLOW-WATCHES.COM
JO@SLOW-WATCHES.COM



26



STEALTH BLACK $295 US
WWW.BACHELORSHOES.COM
INFO@BACHELORSHOES.COM



27

THE GENTLEMEN'S WATCH COMPANY
MEGIR YACHTSMAN CHRONO £39
WWW.GWCWATCHES.COM



28

BIRLINE WATCH WITH HARRIS
TWEED STRAP. £149
WWW.BIRLINE.COM
HELLO@BIRLINE.COM



ZIP-UP HOODIE: $64.95
TECH FLEECE JOGGERS: $54.95
WWW.NYSMCLOTHING.COM/

29



30

NARMADA GREY LINEN SHIRT £80
WWW.TOBIASCLOTHING.COM
INFO@TOBIASCLOTHING.COM



PETROL BLUE WASHED MOGADOR &
LEATHER WALLET £89
MADE IN ITALY
15 COLOURS AVAILABLE
WWW.40COLORI.COM
INFO@40COLORI.COM

31



32

KEEP LDN CLASSIC GREY HOODIE £39
WWW.KEEPLDN.COM
CONTACT@KEEPLDN.COM

21. Good For Nothing have carved a path for themselves in the streetwear market by standing firm with their rogue attitude of doing things their own way. By proudly portraying their brand message that you decide your own worth and the opinions of others are irrelevant, this brand has established it's own niche and is showing no signs of slowing down anytime soon. The Gatekeeper T-shirt is a statement piece of the new Autumn/Winter 2015 collection. Quote GQGFN for free delivery (expires 01/01/2016). For more information visit www.gfnclothing.com or email gfnclothing@gmail.com **22.** A unique and innovative underwear brand, **Smuggling Duds** is the brand of choice amongst world class DJ's and athletes! Each pair comes with an invaluable stash pocket – perfect for stashing your valuables, from Money to credit cards to your phone; Smuggling Duds are ready for anything! To find out more go to http://www.smugglingduds.com/ **23.** With the ethos of 'Less Waste, More Style' innovative accessories brand **Rubber Killer** have arrived in London! Giving reclaimed rubber tyres a stylish second life as roomy totes, sturdy messenger bags and hardwearing rucksacks; all Rubber Killer products are unique! There are different grooves, ridges and marks on each and every piece of rubber, and this means that no two items are the same. To find out more and to shop the new collection go to rubberkiller.co.uk **24. Augustus Pili** is the rebirth of the classic British mens' shoe in colour. Handmade by master craftsmen in Northampton, it pulls together materials and colours that convention forbids and executes them with shocking finesse. On paper these shoes shouldn't exist. It's a good thing no one is asking permission then. For more information visit www.augustuspili.com or email info@augustuspili.com **25. Slow Watches.** The legendary Swiss Made 24 hour one hand watch is now available with a round case. The super smooth shape will for sure remind you to stop chasing the minutes and live for the moment. More on www.slow-watches.com **26. Bachelor Shoes.** Black velvet with black napa leather lining. Black leather insole. Available now at www.bachelorshoes.com Shop Now. Worldwide shipping. **27. The Gentlemen's Watch Co** hosts a diverse, yet defined collection of timepieces from independent watchmakers and designers. The featured Megir Yachtsman Chrono boasts a rose-gold polished stainless steel case that gracefully frames a handy 24-hour dial and precision stopwatch. Choose from 6 colour options, £39. Shop Megir at www.gwcwatches.com Quote GQDEC for 10% off, expires 30/11/2015. **28. Birline** is a new creation of watches. The use of unconventional materials in a novel way, attracts and surprises people. The use of Harris Tweed is not only incredibly high quality but also one of the rarest fabrics. Quality fabrics and colours have always been a big part of the design of the watches and is reflected in this very colourful new collection. Use GQ15 and receive 15% off your purchase (Expires 31st December 2015). For more information visit www.birline.com **29.**Tech Fleece Joggers and matching Zip Up Hoodie by **NY State Of Mind** featuring waterproof zippers. Also available in black. Visit www.nysmclothing.com/ **30. Tobias** Mens shirts make the perfect gift for Christmas. Each piece is cut, sewn and hand printed by artisans with generations of experience. The splash of colour on the collar and cuff is a nod to their indian heritage and adds vibrancy to this classic wardrobe staple. With each shirt brought 10% goes directly to the Akanksha Foundation. Educating Indias most impoverished children. Visit www.tobiasclothing.com **31. 40 Colori** offers gentlemen colourful and bold accessories ranging from bow ties and braces to socks and wallets. Their products are handcrafted in their family owned factory in Como, Italy using locally sourced materials of only the highest quality. Visit their London location or www.40colori.com **32. Keep LDN** is an independent street lifestyle brand taking inspiration from its capital. Born in London, the brand carries a heart in British sport and music through a storytelling concept, it tells real life stories with sporting athletes, singer/songwriters, photographers and artists. To find out more go to keepldn.com

THE GENTLEMEN'S WATCH COMPANY
BURTLEY & BAINES DEVA FROM £109
WWW.GWCWATCHES.COM

33





STORNOWAY – BROWN
RRP £199
CHATHAM MARINE
WWW.CHATHAM.CO.UK

34

35



MC ALSON BOXER SHORT – £30
MC ALSON
WWW.MCALSON.COM
INFO@MCALSON.COM
+32 9 231 74 37



36

PONY HAIR RUNNER RRP £165
MALLET. FOOTWEAR
WWW.MALLETFOOTWEAR.COM

37



MELANGE RED R21 SIGNATURE
SWEATSHIRT £35.00
RUDE TWENTYONE
WWW.RUDETWENTYONE.CO.UK

38



WEWOOD KAPPA NUT RRP £100
WEWOOD WOODEN WATCH
WWW.WE-WOOD.CO.UK
INFO@WE-WOOD.CO.UK
01202 901626

40



IL BUSSETTO
MY TIME WATCH 185,44€
CASE IN STAINLESS STEEL
DIAMETER 40MM
INFO@ILBUSSETTO.IT
0039 02 8945 6322

39



REFERENCE 1140L PLATINUM
UJS P4 IN-HOUSE MOVEMENT
LEVER ESCAPEMENT
MANUAL WINDING
40 MM
RRP CHF 34.500
WWW.URBANJURGENSEN.COM
+41 3236 51526

LEATHER HEALTHY BACK BAG
AVAILABLE IN SMALL AND MEDIUM.
RRP £129 (S) AND £149 (M).
WWW.THEHEALTHYBACKBAG.CO.UK
020 7812 9800

41



43



BAHIRA BAG £679
RUBIROSA
WWW.RUBIROSA.COM
+41 44 586 02 80

42



DESIGN YOUR OWN PAIR OF
HANDMADE SHOES WITH MR.JOHN'S
WWW.MRJOHNSHOES.COM
INFO@MRJOHNSHOES.COM

44



AKEBONO LARGE PRINTED SILK POCKET SQUARE
WITH HAND ROLLED EDGES: ORCHID PURPLE,
PALE YUZU YELLOW, ICE BLUE, GREEN & WHITE
MOUNT FUJI UKIYO-E PRINT £60
CRAVAT CLUB
WWW.CRAVAT-CLUB.COM
020 7043 4648

33. The Gentlemen's Watch Co hosts a diverse, yet defined collection of timepieces from independent designers. The featured Burtley & Baines Deva boasts a gold plated 316L grade stainless steel case and is powered by a Swiss quartz movement. 7 variations, from £109. Shop at www.gwcwatches.com Quote GQDEC for 10% off, expires 30/11/15. **34. Chatham Marine.** Goodyear Welted construction high ankle brogue boot on a commando sole unit. The upper features a combination of premium leather and beautiful stylish British tweed from Lovat Mill. Sizes 6-15 also available in Tan. For more information visit www.chatham.co.uk **35. Mc Alson** is a Belgian boxer short brand that equals quality, originality and comfort. Mc Alson boxers fit perfectly thanks to their interior jersey cotton pouch. They are 100% cotton and bring either a classic or a quirky touch. A true match for every Dapper Dan out there. Visit www.mcalson.com email info@mcalson.com or call +32 9 231 74 37. **36. Mallet. Footwear.** Designed in London and made in Europe with specially dyed leather, suede and waxed laces. As this sneaker demonstrates, Mallet. Footwear is the perfect balance of luxury and comfort. Shop the new AW15/16 collection at www.malletfootwear.com **37. Rude21**, with their cheeky, colourful and quality brand of casual wear is fast becoming one of the most loved British brands around! Their fun and fresh designs are currently available in a limited edition range, featuring exclusive prints and made using Organic and Recycled items. To find out more visit www.rudetwentyone.co.uk **38. WeWOOD** watches are made from 100% natural reclaimed wood. Their stylish and unique watches are a must have for any watch lover and for every watch they sell they also plant a brand new tree! WeWOOD are hypoallergenic lightweight unisex watches that come in a wide variety of models and natural woods. WeWOOD Watches are available to buy at www.we-wood.co.uk WeWOOD UK or call 01202 901626. **39.** The current **Urban Jürgensen** Collection reflects the brand's devotion to Honouring Timeless Traditions in handcrafted elegant timepieces. Their aura of restrained excellence means their watches are appreciated by Collectors and Connoisseurs worldwide. The stunning new collection includes 5 new watches. Seamlessly blending an application of pure hand craft and style, they display all visual landmarks of distinction that can only be found in Urban Jürgensen timepieces, and are perfect for anyone who seeks the very finest things in life! Call +41323651526 or visit www.urbanjurgensen.com **40. Il Bussetto**'s watch straps are fantastic quality and hold great uniqueness. The straps can be commercialized independently from the watches, as they adapt to many different kinds of watches, making for the perfect gift. For more information email Info@ilbussetto.it or call 0039 02 8945 6322. **41.** Made from top grade, full-grain leather, drum-dyed to ensure a colour that will never fade and which develops a rich patina over time. **Healthy Back Bags** contour to your spine spreading weight across your back, making them one of the world's most comfortable one strap bags. For more information visit www.thehealthybackbag.co.uk or call 020 7812 9800. **42. Mr.John's.** Infinite possibilities. Choose between 4 different soles, two lasts and more than 50 fabrics, cords, tassels, buckles, bows, linings, ... Luxury handmade shoes in Spain. Blake welted, slippers, espadrilles, golf soles... Design your own shoes with our 3D app in IOS, Android or visit www.mrjohnshoes.com **43.** Harking back to the golden years of travel, the handcrafted bags by **Rubirosa** encompass style, classic shapes and a vintage elegance. Opting for only the very finest vegetable tanned French leathers and hand-finished in Portugal, luxury and excellence are a given. Visit www.rubirosa.com or email info@rubirosa.ch to explore the brand further. **44. Cravat Club.** Silk Cravats and Pocket Squares. Designed and Handcrafted In England. For the Distinguished Gentleman. Free Worldwide Delivery and Presentation Box. For more information visit www.Cravat-Club.com email info@cravat-club.com or call 020 7043 4648.

TO ADVERTISE CALL 020 7499 9080 X3705

TO ADVERTISE CALL 020 7499 9080 X3705

The Fashion Collection... Continued

45



TSOVET
MODEL: SVT-CV43
WWW.TSOVET.COM

46



COMFORTABLE BOXERS $15
WWW.COMFORTABLEBOXERS.COM

47



REVIVAL 1969
MECHANICAL CHRONOGRAPH WATCH
AVAILABLE TO ORDER NOW PRICE: £4,950
PINIONWATCHES.COM

THE CLASSIC CLARET BOXER SHORT £28
DICK WINTERS
WWW.DICKWINTERS.CO.UK
INFO@DICKWINTERS.CO.UK

48



49



ALEX MANBAG £370
RUXX
WWW.RUXX.CO.UK
08448 467553

50



MERINO WOOL HAT £28.00
WE ARE RUSHWORTH
WWW.WEARERUSHWORTH.COM
0780 773 1433

51



HUBLOT CLASSIC
FUSION AERO CRICKET
REF: 525.NX.0139.VR.WCC15
RRP £12,600 AVAILABLE FOR £9,995
WATCH BUYERS
ENQUIRIES@WATCHBUYERS.CO.UK
WWW.WATCHBUYERS.CO.UK

52



NEW YORK CLASSIC – TRIBECA
THE FIFTH WATCHES
WWW.THEFIFTHWATCHES.COM
@THEFIFTHWATCHES

53



SHEARLING – SANTA FE, SPANISH MERINO LAMBSKIN BROWN, £1,706
PARAJUMPERS
WWW.PARAJUMPERS.IT/EN
INFO@PARAJUMPERS.IT

54



BESPOKE OAK BARK TANNED BRIDLE HIDE BELT
FROM £85.00
OTTELY
WWW.OTTELY.COM

55



WAVY BOY "CONFIDENCE" HOODED TEE
$45 OR 30£
WWW.MARKETPLACE.ASOS.COM/BOUTIQUE/WAVY-BOY-CLOTHING
WWW.WAVYBOY.COM

56



MAHI WEEKENDER BAG £103
MAHI LEATHER
WWW.MAHILEATHER.COM
020 7289 5543

57



TOWER TEE SLIM FIT BLACK AND WHITE STRIPE SHIRT $54.95
WWW.MAJORTHREADS.COM

45. Tsovet. The perfect mix of history and destiny. The SVT-CV43's Swiss movement, curved exterior case wall and wire strap lugs embodies the spirit of traditional American pocket watches while showcasing elements of modern design. Visit www.tsovet.com **46. The Comfortable Boxers Co.** presents their line of ultra-comfortable modal boxer briefs. These prove to be ideal for active guys who want underwear that works at the gym, at the office or on a date. Shop now at www.comfortableboxers.com **47.** Limited edition handwound chronograph from British watchmaker, **Pinion** utilises a rare 1969 'new-old-stock' Swiss Valjoux 7734 Mechanical movement. Available in only 100 editions. Visit pinionwatches.com **48.** Stylishly cheeky, properly British – **Dick Winters** are a decadent underwear brand for gentlemen, offering the ultimate in comfort and design. Expertly crafted in Britain, from the finest British "breathable" material, their stylish boxers will certainly keep one cool and dry below deck. View their entire range at www.dickwinters.co.uk **49.** The Alex Manbag is perfect as a carry case or backpack. Whilst retaining a timeless vintage style, Alex is cleverly designed to be practical. The bag is part of **Ruxx**'s heritage range and is handmade in England using artisan techniques. Call 08448 467553 or visit www.ruxx.co.uk **50. We Are Rushworth**, an evolving family run clothing brand for triers and doers. Knitted in the Scottish Borders using 100% Italian spun merino wool. These hats make a great addition to any winter wardrobe. Limited Edition. For other hat options check out www.wearerushworth.com **51. Watch Buyers.** Created in partnership, and to celebrate the ICC 2015 Cricket World Cup, the watch includes great details like the red leather strap that looks and feels like a ball and 3 'stumps' to mark 12 o'clock. Limited to 250 pieces.. Email enquiries@watchbuyers.co.uk or visit www.watchbuyers.co.uk **52. The Fifth Watches** is an exclusive, lifestyle brand that offers designer timepieces at affordable prices. The Fifth Watches are available exclusively online on the fifth day of each month, for a limited five days only or while stocks last. The Fifth Watches New York Classic range features five styles that each have an ultra thin stainless steel case and two easily interchangeable bands. The Fifth Watches offers it's VIP Members exclusive access to products and announcements every month. Visit www.thefifthwatches.com | @thefifthwatches **53.** Drawing inspiration from the 210th Rescue Squadron veterans, Italian outerwear brand, **Parajumpers** is best known for their innovatively functional, yet sophisticated take on luxury outerwear. The Shearling Santa Fe hooded jacket is the on-trend, winter staple for those plummeting temperatures. Visit www.parajumpers.it/en **54.** Specialising in bespoke leather creations, every unique piece that **Ottely** creates is designed and handmade in their studio in Gloucestershire from the finest leathers and materials. From belts to wallets, watch straps to folios, to see more of this stunning, quality craftsmanship, visit www.ottely.com **55.** Luxury Urban street wear that helps you make the transition from fitting in to standing out. **Wavy Boy Clothing** is CONFIDENCE in CLOTHING form. Made on the moon, shipped from Portland and distributed worldwide. #wavyboyclothing All items are available on www.wavyboy.com Email wavyboyclothing@gmail.com **56.** All of **Mahi Leather**'s bespoke creations are made to order using 100% cow hide. Their bags are available to personalise with embroidered initials and come complete with a cotton dust cover. Also, with $1.50 for each purchase donated to FRANK water, their bags make the perfect guilt-free, spoiling gift or addition to any festive wardrobe! To find out more – visit www.mahileather.com **57. Major Threads** is a versatile American brand that brings you a wide range of handmade styles meshed with high quality fabrics. Visit www.majorthreads.com

Festive Fizz... 'Tis The Season!

1. Trade in your high sugar energy drink for a better buzz. **Raw Grind** Cold Brew Coffee is packed full of goodness, with two shots of espresso in every serving. Bitter free Coffee full of flavour. Added to your fizz it will make any celebration sparkle for longer. www.rawgrind.co.uk / @raw_grind_coff ee

2. Eden Mill St Andrews handcrafts what they call "the most romantic gin ever made". Love Gin is made from red rose petals, marshmallow root, goji berries and whole hibiscus flowers; perfect as a special gift for the lady in your life this Christmas. For more information visit www.edenmill.com

3. Limonada Mathé isn't just a drink. Looking to provide for curious and health conscious people, their utterly unique blend of Yerba Mate, Sicilian lemons guarana and cane sugar ensures a healthy way to stay energized instead of coffee – 55 Kcal! For more information visit www.limonadamathe.com or email info@limonadamathe.com

4. blk. is an alkaline and fulvic mineral infused water! It gets its sleek and cool colour due to the infusion of spring water and Fulvic minerals, which are black, so naturally turn the colour of the water black, but don't be put off by that. Fulvic minerals are tasteless allowing blk. to retain a refreshing spring water taste. To make things better blk. contains 77 trace minerals, extremely powerful electrolytes and is sourced at pH8+ so high in alkaline. With no sugar, sodium, calories, or caffeine, it is a refreshing and guilt free beverage. Find out more at www.getblk.co.uk

5. Angels Tears Vodka is made from 100% pure grain from Georgia's most fertile soil's, triple distilled and filtered for absolute purity. Then blended with water from glaciers covering peaks with altitudes of up to 2,300 m. This creates a crisp, clean, silky smooth tasting vodka that they believe to be the best in the world. www.angelstearsvodka.co.uk

6. Donhead Craft Cider. Patience is the secret of this rich, full flavoured cider. The cider maker selects the best late season cider apples and ferments the golden juice slowly over the winter months. Buy at www.donheadapple.com

7. Magnum Scotch Whisky Cream Liqueur is a new scotch malt whisky cream liqueur from the award winning BenRiach Distillery Company. Premium scotch malt whisky and cream contained in a quick-chill, stainless steel reusable flask. Free delivery UK wide at www.drinkmonger.com

8. Dominion Hop Mountain It is odd to describe a beer by using the lyrics of a Meredith Brooks song (I'm a bitch, I'm a lover, I'm a child, I'm a mother, I'm a sinner, I'm a saint, I do not feel ashamed.....) but this multifaceted American craft beer really is 'nothing in between'. It excites, hugs and stimulates you in one long, pleasurable sip. Floral and hoppy, rich and malty, bitter and sweet, it all comes together perfectly and sets this 'Grand Champion' of American pale ales in a league of its own. The perfect Christmas stocking filler and it pairs well with Turkey! Available through BeerHawk.co.uk BeersofEurope.co.uk and Amazon.co.uk For more details visit Heathwick.com/DominionHopMountain or follow @FordhamDominion

9. Douglas Laing's Big Peat is a marriage of malts from only Islay distilleries, including Bowmore, Ardbeg, Caol Ila and Port Ellen. This, their Christmas Limited Edition, is bottled at natural cask strength – a punchy 53.8% – and is the perfect festive gift for those who like their Whiskies with a Big Peat kick! Visit www.douglaslaing.com

10. Green & Pleasant drinks are independently brewed in England and made from the finest English ingredients, sourced locally to their microbreweries and cider houses. Previously only available in elegant establishments like the Ritz's Rivoli bar, Mews of Mayfair and The Tate. Now available to buy online at www.green-and-pleasant.com

11. Los Amantes' is a small batch, organic and artisanal Mezcal hand crafted using 100% agave! Produced in Oaxaca in the South West of Mexico, It is currently a favourite in the U.S., Mexico and Australia and will be coming to the U.K. next year! Visit www.losamantes.com

12. Dodd's Gin: a powerful gin combined with smooth and rich notes thanks to the use of honey as a botanical. Available online from www.thefinespiritscompany.co.uk/dodds-london-gin for £34.45 with gift wrapping options available.

13. A Hand-crafted gin, originally created in 1929, **Treventhan** have made a point of being true to this original recipe to create a beautifully crafted gin with complex flavours and a powerful citrus fragrance. This stunning, small batch gin is best served over ice with tonic, a slice of orange and some cloves! To find out more go to: www.trevethandistillery.com

14. Arran Single Malt Whisky. Produced by the independent, Scottish-owned Isle of Arran Distillery, The Arran 10 year-old Single Malt is fresh and vibrant with creamy notes of vanilla, citrus and tropical fruits. The perfect gift for the whisky aficionado which can't be found on every supermarket shelf. RRP £34.99, available from specialist whisky shops or from www.arranwhisky.com call 01770 830264.

15. Dorset's first gin distillery, **Conker Spirit**, is perched on the sunny clifftops of Southbourne in Dorset. The Dorset Dry is a refreshing take on a classic Juniper-led gin, but with bright Dorset notes of elderberries, samphire and handpicked New Forest gorse flowers, this gin makes a dangerously moreish G&T. With just 60 bottle batches, you'll be wanting to hunt down the Dorset Dry. That's the Spirit! Buy at www.masterofmalt.co.uk or visit www.conkerspirit.co.uk

































TO ADVERTISE CALL 020 7499 9080 X3705

TO ADVERTISE CALL 020 7499 9080 X3705

All She Wants For Christmas...





1. Latham & Neve – known for their stunning contemporary hand-made British jewellery since 1997. Featured is the unique Ripple Bangle in beaten silver and 18ct gold, £212 Ballroom bangles, everyday earrings, ravishing rings and much much more... Buy online/stockists/brochure, visit www.lathamandneve.co.uk or call 01580 753399.

2. The original bead on bracelet company, **Troll Beads** have been producing their stunning, Danish designs since 1976. With their unique and utterly bespoke service, they allow you to create your own personalised bracelet. This makes a Troll Bead's creation the perfect, heartfelt gift this Christmas! To find out more and get designing go to www.trollbeads.com



3. Glam Confidential. Party this festive season with their exquisite collection of handmade crystal bijou clutches, freshwater pearls and exquisite jewellery pieces without breaking the bank. All pieces come beautifully packaged. Free, fast shipping worldwide. Available at select retailers and online at www.glamconfidential.com
Email: support@glamconfidential.com





4. Sari Cakes are on a mission to create the world's most luxurious cakes. Each intricate masterpiece is individually hand decorated, available in a range of vibrant colours, and packaged in super luxurious tins. They taste delicious too and will make an incredible gift this Christmas. Order online at www.saricakes.com or email info@saricakes.com

5. Liz Tyler delights in creating individual engagement and wedding ring sets and fabulous dress rings. Her full range can be seen in Winchester 6-8th November with DESIRE and in Richmond 13-15th November with Craft in Focus. Visit website for details. www.liztyler.com or contact Liz on 01258 820222 or liztyler@mac.com

6. The Gem Spinning Necklace by **Merci Maman** is the ultimate glamorous gift for her this Christmas. This feminine piece can be personalised with hand-engraved names, dates or message of your choice. The necklace will be handcrafted in London within a couple of days and delivered in their signature gift box. Available in both sterling silver and gold plated with a choice between three different central semi-precious stones. From £149. Visit mercimamanboutique.com







7. Award-winning jewellery designer Guðbjörg Kr. Ingvarsdóttir is the name behind this unique Icelandic jewellery brand. **Aurum**'s jewellery pieces are notable for their fine detail and delicate nuances that give them a feminine touch but at the same time a light, modern appearance. The inspiration for their shapes is taken largely from Icelandic nature. Displayed here is the FALCON necklace from the new PURE AURUM collection in 18K gold. Prices from £ 86. For more information visit www.aurum.is or e-mail: karl@aurum.is

8. Keratia offers the ultimate replica diamond jewellery. Absolutely no one can see the difference! All settings are in 18 carat gold. From £350. Visit www.keratia.com or call 07974 260360. 10% off with the code: GQDEC15 expires 7th December 2015.



9. Celebrate the holidays with **Eden Hotel Collection** at their eight luxury hotels, where you can look forward to Christmas and New Year breaks, festive events, pampering spa treatments, not to mention the teams plying you with excellent Champagne, wine and award-winning food. They also offer vouchers and gift experiences for a unique Christmas present.
Visit www.edenhotelcollection.com



10. Simon Wright offers a complete bespoke service, personally making your jewellery in platinum and gold using the finest diamonds and gemstones. An appointment involves viewing diamonds, a short tour of the workshop, and a sit down design session all in his Clerkenwell studio workshop. By appointment only. Call 020 7490 0665 or visit sw-jewellery.com



11. Meiji Designs specialise in hand dyed and hand printed silk blend scarves and pocket squares. They provide a one off bespoke service that allows you to create something special and unique for your loved ones! Order a bespoke scarf today and get a complimentary pocket square with the promo code GQ1015. For information visit www.meiji-designs.co.uk or email info@meiji-designs.co.uk



12. REAL GREECE. UNREAL EXPERIENCES. Crafting lifetime travel experiences in seductive corners of Greece, giving form and depth to what you may wish to exploit. Being the ultimate insiders, they welcome you to this ravishing world and create and deliver a journey of life-changing encounters. For more information visit www.kudoslifeexperiences.com email kudos@kudoslifeexperiences.com or call +30 210 7233772.

13. With their bespoke engraving and specialist photo editing services, **The Locket Tree**'s stunning lockets can be made to order by their in-house gemmologists and designers, making them the perfect personalised gift for your loved ones this season! To find out more visit www.thelockettree.co.uk

14. Australian brand **Wearing Memories** is the perfect gift this Christmas with their stylish, unique, bespoke jewellery range crafted around the cap from a champagne bottle into a wearable memory. These beautiful pieces are accentuated by the use of sterling silver or 18 carat gold with fresh water pearls and semi-precious stones and are available for men and women. Pop a bottle this Christmas and remember your time with loved ones with Wearing Memories. Visit www.wearingmemories.com





15. Torkkeli Jewellery's engagement ring and wedding bands are handmade with the finest materials. This stunning 950 platinum engagement ring set has an emerald cut aquamarine in diamond halo setting and a matching wedding band with diamonds. Torkkeli Jewellery works with genuine diamonds and gemstones and all rings are made from nickel free materials. They specialise in custom engagement rings and wedding bands that are made with impeccable detailing and finishing and are made to last for decades to come. Call +358405014449 or visit www.etsy.com/shop/TorkkeliJewellery



15



16



17

16. An award winning British contemporary jewellery designer, **Diana Porter**'s work is characterised by her simple, organic shapes that are beautifully handcrafted, special and unique. Diana also works to commission, creating one off designs, hand etching customers own words onto the jewellery and reworking clients existing pieces. For more information visit www.dianaporter.co.uk or call 01179 090225.

17. Amore Argento, 'Love & Kisses' Blush Jewellery designed to show the one you love just how much they mean to you! Whether it's the bond between mother and daughter, or husband and wife – the Love & Kisses collection is sure to help you say it better. You can buy from the Silver Argento collection with confidence and enjoy a quality product that has been lovingly crafted. The perfect gift for all life's occasions comes with beautiful packaging. Visit www.amoreargento.co.uk or call 03454 503966.



18



19



20

18. Alexandra Alberta is a young female London-based Singaporean jewellery designer and graduate gemologist. She spent her formative years in school in Singapore and California before pursuing her passion for fashion and jewellery in New York, working for designers such as Rag and Bone, Opening Ceremony and Lanvin. She is known for creating design-led jewellery that is edgy yet refined and elegant. For more information visit www.alexandraalberta.com



21

19. Arts & Scents is a new and exciting german company creating unique perfumes. Unusual combinations of rare natural materials and fragrance oils result in astonishing effects in every scent composition that they offer. Arts & Scents produce their perfumes in the traditional European perfumers method, which enables them to create truly outstanding scent bases. The use of special plant material, melted with emergent fragrance compounds, build the heart of their perfumes. Visit www.artsandscents.com to view their collections.



22

20. Keturah specialises in unique handcrafted gemstone jewellery, designed and created in Devon. Each piece is individually handmade using Precious and Semi-precious gemstones, Freshwater Pearls and finished in Sterling silver. Visit www.keturah.co.uk or contact 07908 060476 for enquiries.

21. Thomas Lavone is a Newark, New Jersey based designer known for custom couture gowns and fine apparel. The brand evokes a timeless feminine aesthetic that is both polished and sophisticated. An unparalleled craftsman beguiles the standard with perfect lines and exceptional fit. Visit www.thomaslavone.com



23

22. Lucky Eyes "CIRCLE OF LIFE" Necklace. Available in Sterling Silver, Yellow Gold Vermeil, Rose Gold Vermeil – £75. Make a statement without shouting. Confidence is silent! 17 Hanover Square, Mayfair, London, W1S 1BN. Shop online www.luckyeyes.co.uk

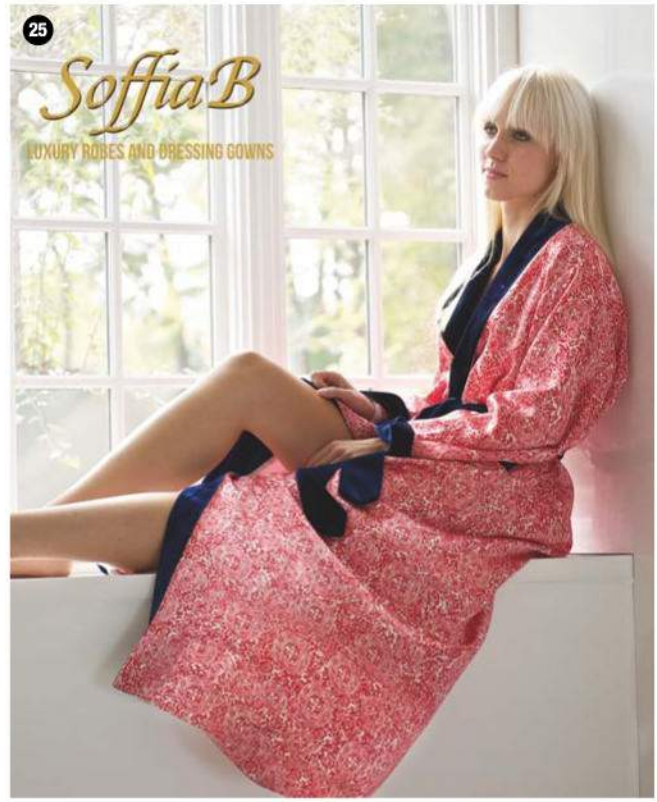
23. Skultuna. Established in the year of 1607 and purveyors to H.M The King of Sweden. View the latest collections of fashion accessories and shop now at www.skultuna.com or call +4 62178 300.

24. Bravura London. Give the gift of beautiful skin this Christmas. Bravura London offers free skincare advice and a product choosing service to help you get the right products for your loved ones. Simply email BRAVURA with any skin problem and they will provide you with the correct products for her skin. Prices start from as little as £9 and come beautifully packaged. For more information visit www.bravuralondon.com



24

25. Gentlemen need a Christmas gift that really tells the lady in your life how special she is? Look no further than **SoffiaB** luxury silk dressing gowns. Two limited edition collections that feature pure silk dressing gowns lined with ultra-soft cotton giving them a unique, sensual feel. Hand stitched in New York and designed by a Brit, these robes make a beautiful accompaniment to any bedroom. Sizing comes in easy to choose XS, S, M and L. A variety of colour combinations and prints she'll love, have a gander at www.soffiab.com/GQ and receive complimentary UK shipping.



25

TO ADVERTISE CALL **020 7499 9080 X3705**

TO ADVERTISE CALL 020 7499 9080 X3705

All He Wants For Christmas...





1. MONACO WATCH BOX. **IVAR** is a London-based design brand with a confident yet effortless look. Their love for watches and F1 has inspired a line of hand-made watch boxes using fine veneers. The illustrated box features an abstraction of the Monaco F1 grid and has a mood lighting function. Discover more at www.ivarlondon.com or call +44 (0) 20 7584 2887.

2. SWIG Hip Flasks reinvent the hip flask to create the best on the market. The sturdy unibody design lasts a lifetime, keeps your alcohol tasting pristine, and brings a modern cut to classic detachable pouches of leather and tweed. Make it a personalised gift with in-house engraving and next-day delivery. Visit www.swigflasks.com or call 020 3239 5864 for info and orders.

3. This ingenious device makes a great stocking filler for men and women! **Stroppymoo*** (available in black or pink) costs only £7.99 delivered* and 'strops' all razor blades keeping them sharper for longer (saving £££s). www.stroppymoo.com *use 'GQ15' as your coupon code to get an extra 10% off! Offer expires 31/12/15.





4. The award-winning **KitSound Boom Evolution** has 110 Watts of powerful sound which creates an impressive depth of sound, and each one is hand crafted from wood with a beautiful glossy finish. Treat yourself to authentic audio this Christmas: buy online and in store for £199.99, and learn more at www.kitsound.co.uk





5. Incorporating rich flavours from only the finest ingredients, **McLaren's** luxurious Christmas pudding is light, very fruity and soaked in brandy and Guinness. The traditionally inspired recipe has been propelled into the UK's premium line, served in Michelin Starred restaurants and offered to the masses at the prestigious Borough Market! For more information visit www.mclarenspureandnatural.info and use the code GQ2015 for an exclusive 10% discount! Offer expires 31/12/15.



6. Sega Toys. Imagine enjoying the sky full of stars while sitting on your sofa. This dream can become reality with the Homestar Original from Sega Toys. The high definition planetarium with the ultra-bright 3 watt LED and its rotating movement projects the Night sky throughout the year. (Only £99) For more information, visit www.segatoys.eu or call +49 8382 989660.

7. Looking for that luxury gift this Christmas **Avaj**'s fitted black velvet dressing gown will add a touch of elegance to anyone's wardrobe. Designed and Made in Britain £120.00 at www.avaj.co.uk or info@avaj.co.uk



8. Carnivore Club is the world's first curated charcuterie of the month club. They're become famous for discovering the best British charcuterie artisans and delivering 4-6 of their meats to their member's doors in outrageously nice packaging. The discerning recipient will be impressed with great quality charcuterie shipped directly from local artisans. Subscriptions start at £29/month. Visit www.carnivoreclub.co Use promo code GQ for 15% off your first box! Expires 31st December 2015.



9. Foodies Box: online retailer specialised in luxury gifts for foodies. This stunning Italian Legnoart Ghemme Sommelier corkscrew is simply one of the best on the market at £45. Find other high quality gift ideas at www.foodiesbox.co.uk Enjoy 10% off with the code GQXMAS15, expires 30th November 2015.



10. Primo Oval Ceramic Grills and Smokers. What do you buy the man or woman who has everything? If outdoor grilling, roasting, baking, searing or smoking is your thing, then the Primo range of ceramic grills are for you. Email sales@primogriluk.com for more information or call 01787 238227.



11. Pullman Editions designs, commissions and publishes striking original posters which capture the enduring appeal of Art Deco. Their newly-commissioned posters feature winter sports, glamorous resorts around the world, and the world's greatest historic automobiles. All £395 each. Call 020 7730 0547 or view and buy online at www.pullmaneditions.com



12. The gift that keeps on giving! Located next to North London's trendy hot spot Primrose Hill, is this hidden treasure. Whether you are looking to enhance a current training regime, prevent/recover from injury pilates classes at **Exhale Pilates London** offer the perfect solution. Enjoyed by A-listers, sports stars and MMA boxers alike, everyone in the know goes here! Book now to start reaping the many benefits these pilates classes provide. Brolates (Men only classes) and private reformer sessions are also available. Visit www.exhalepilateslondon.com for more information or call Gaby Noble and her team on 07843 053 903. All GQ readers receive 10% off until 31/12/2015. Terms and conditions apply.



13. Hugs & Co. Footwear now bring you their collection of leather soled loafers and boots for men. Pictured are the black suede laced loafers (£194.99) with leather sole and soft leather lining. These versatile shoes are also available in brown suede. Go to www.hugsandco.com to see the other styles available as well as the casual footwear collections. For more information either email info@hugsandco.com or call 020 8123 2444.



14. STEAKCHAMP is a great way to know exactly when your meat is cooked, the way you like. As your meat cooks, German engineered, high-precision electronics measure core temperature along the entire surface of the metal probe. When it reaches the optimum desired temperature, the light flashes — green for medium rare (50°C), yellow for medium (58°C), and red for medium well (65°C). Available at Steamer.co.uk and Amazon.co.uk





15. Swithbert & Louis. Individually handmade tweed and silk scarves with buttons, for ladies and gentlemen. The Swithbert & Louis, named after the patron saint of sore throats and button makers, suits any wardrobe, effortlessly blending with a casual outfit or as a striking accessory for a more formal occasion, this modern classic evokes the sartorial elegance from a bygone era of sophistication. Visit www.swithbertandlouis.co.uk or call 07908 762053.

16. Pretty Eccentric. Vintage Watch Movement Cufflinks. When these watches stopped who knew they would be reincarnated as really cool cufflinks? Crafted from 1920s to 1950s watch movements, set with their original ruby jewels, mounted as cufflinks and presented in a smart vintage inspired box. £49 – by Pretty Eccentric Visit: www.prettyeccentric.co.uk

What Lies Beneath... Dare to Bare!

1



2



BEAUTIFULLY HAND MADE BRITISH LINGERIE
CHAMPIONED BY MARY PORTAS
WWW.KINKYKNICKERSUK.COM/GQ
10% DISCOUNT OFF YOUR FIRST ORDER IF YOU VISIT US AT
WWW.KINKYKNICKERSUK.COM/GQ



ELOMI RAQUEL SET £64
WWW.AMPLEBOSOM.COM
01439 798388

3

4



LACE & SATIN BUSTIER, $39.95
WWW.ANGELIQUELINGERIE.COM

5



6



THE HANDMADE 'SIGNATURE JOAN BABYDOLL', AVAILABLE IN A WIDE RANGE OF COLOURS. FROM £50.
MY RETRO CLOSET
MYRETROCLOSET.COM

EDGE O BEYOND'S ALEXINA FRENCH SHORTS AND CAMISOLE, AVAILABLE FROM APPLES & DRAWERS.
SHORTS $141, CAMISOLE, $227.
WWW.APPLESANDDRAWERS.COM

8

Kocolala

9



7



EMBELLISHED LINGERIE FOR YOUR GODDESS
BY FAIRFIELD ANGEL
WWW.FAIRFIELDANGEL.COM



KOCOLALA'S CLEO
KNICKER PRICE £150.00
0845 319 4869
WWW.KOCOLALA.COM

TRAVIS BRALETTE SET AVAILABLE IN BLACK, BLUSH, AND SEAFOAM.
PRICE $88.00
EXES AND OHS INTIMATES
WWW.EXESANDOHSINTIMATES.COM

THE CARA CORSET £275
DEBORAH BRAND
WWW.DEBORAHBRAND.COM
+44 (0) 3335770250



10

EXCLUSIVE MISE EN CAGE LINGERIE
AVAILABLE FROM XENSES
WWW.XENSES-SHOP.COM

1. With a selection of hand- picked unique lingerie brands from around the world, look no further than **Apples & Drawers** for the perfect luxury lingerie. Apples & Drawers is an online company based in Dubai, UAE, curated by Priya Fernando to fulfil the need for luxurious, good quality lingerie that is not currently available to buy in the Middle East. Visit www.applesanddrawers.com to view the entire collection. **2.** As well as being quintessentially British through and through, The **Kinky Knickers** lingerie collection is designed with a generous sprinkling of sex appeal, yet supremely comfortable and a VPL free touch to boot. Made lovingly in Manchester using the finest British lace. Visit them at www.kinkyknickersuk.com/GQ or call on 0161 643 2576. **3. Ample Bosom.** Visit www.AmpleBosom.com for a little bit of what you fancy this Christmas! Got it wrong again? They accept exchanges! Sizes from 28D to 58J. Visit their website for inspiration. **4. Angelique.** Their 2015 plus size lingerie collection is full of sexy pieces including this lace bustier with a matching panty. The perfect gift for that special lady in your life. Available in sizes 1x/2x and 3x/4x. www.angeliquelingerie.com **5.** Luxury bespoke corsetry by **Deborah Brand.** Originally designed for Cara Delevigne, the Cara corset is a ready-to-wear garment that is made with the signature bespoke craftsmanship of Deborah Brand. For more information email info@deborahbrand.com or visit www.deborahbrand.com/boutique where they are available to purchase online. Modelled by Vanessa Von Tain and photographed by Sandro Sodano. **6.** The finest of vintage inspired lingerie. From tempting seamed stockings and suspender belts, to sheer and sultry nightwear, you'll find the perfect gift at **My Retro Closet.** Shop their unique selection of in house handmade lingerie, with carefully selected collections from the UK's best retro brands. Quote 'GQ15' for 15% off anything you desire. Expires 01/01/2016. Visit myretrocloset.com **7.** Happy wife – happy life, or at least so they say. Give her the gift of luxury this winter! **Fairfield Angel**'s embellished lingerie can be found at www.fairfieldangel.com She will be happy, and they think that you will be too! **8.** Release the pleasure within. **Kocolala**'s lingerie is desiged to embrace the curves of a woman. Our fun, risque pieces emphasise the inner strength, sensuality and sexuality of a woman. Visit www.kocolala.com **9. Exes and Ohs Intimates**, a collection of sensuous lingerie designed to embrace the innocent yet provocative ambiance of a woman's personality. Featured is the Travis Bralette Set, combining a delicate lace with a flirty chiffon accent which offers the ultimate femininity desired by men and treasured by women. Exes and Ohs' complete line may be viewed and purchased at www.exesandohsintimates.com **10.** Whether you're a fan or voyeur, **Xenses** offers enticing new luxury lingerie for all your heart's desires and exclusive accessories to match. Looking for something even bolder? The Pleasure and Bondage collection will leave you mouthwatering. Visit online at Xenses-shop.com Photo credit Arno Lam.

Gadget Gift Guide...

1. Ghost Airwave, levitating Bluetooth speaker, not only packs the latest audio technology but is also aesthetically gorgeous. Aside from floating in mid-air, it boasts high-grade aluminium, gesture-control, 24-hour battery life, bluetooth-4.0/ NFC and more. Order yours at www.ghosttechcorp.com

2. CASSABO London, offers luxury, handmade, prime real leather mobile device cases, manufactured in Britain. Designed for most popular brands such as iPhone, iPad, and Samsung, the stylish cases are made to order being hand stitched and can also be personalised. Use the free Cassabo app to design your own unique leather case. Visit www.cassabo.com to find out more!

3. Ready to head into 2016 in style? Fusion HD from **QDOS** is a sleek crystal case complete with glass screen protector offering 360° protection for iPhone 6s or 6s Plus. The lightweight case and tempered glass screen protector fuse together seamlessly for the perfect fit. Available for £24.99 from www.qdossound.com

4. At the gym or in the streets it's freedom with wireless music. Boston are the new Bluetooth sport earphones from **Urbanista.** Boston are water resistant, so don't let a little rain stop you from reaching your goals, and look fabulous while doing so! Apart from Sunset Boulevard, Boston comes in 5 other colours to match your mood and outfit. Get them at Car Phone Warehouse, Dixons Travel or www.urbanista.com

1



2



3



4



TO ADVERTISE CALL 020 7499 9080 X3705

TO ADVERTISE CALL 020 7499 9080 X3705

Gadget Gift Guide... Continued





5. The **Coravin** Wine System allows you to access, pour and enjoy your favourite wines by the glass without pulling the cork. Their ground-breaking technology lets you extract wine from the bottle without letting in oxygen, allowing you to access multiple wines at a time. Discover more at www.coravin.co.uk

6. "Introducing British quality at its best". **BOING®** Bracelets are inspired by extreme sports using highest quality climbing rope and leather, perfect jewellery for men who love the great outdoor lifestyle. To order go to www.boing-inc.com

7. The perfect stocking filler! **goo.ey** teams up with hot designers and artists to create limited-edition hands-free smart phone cases – Rick Williams, Sophia Webster and Ai Weiwei. Watch films, make videos, chat and take selfies hands-free! For more information visit www.gooeyhq.com Use discount code GQ2015 for 50% off. Offer ends 25/12/2015.



8. The **QBracelet** is the first finely crafted bracelet that charges smartphones. Constructed from the highest quality metal the bracelet delivers up to a 50% extra charge to your phone. Shown here in Matte Black it's not only stylish and fashionable, but it's useful too. Learn more at QDesigns.co and order for £70.

9. The Hooky is the first keychain designed to spin on your finger. Bespoke billet finish and weighing only 1oz, the Hooky is the classiest keychain on the market. $9.99 USD. Visit www.hookykeychain.com

10. Awair Smart Air Quality Monitor tracks indoor air quality, gives you actionable tips and works with other smart devices to maintain healthy indoor air. Perfect for those with allergies, asthma, sleep disorders, new parents and office workers. Special promotion with limited quantity now. For more information visit www.getawair.com or email hello@getawair.com





IT'S NOT JUST WEARABLE TECH
ITS STYLISH UTILITY.





11. BluWall Direct from **OTONE Audio** allows for Ultra High Definition Audio... Anywhere. BluWall Direct is a portable multi-room speaker which is able to create it's own network, allowing you to connect up to 8 speakers together, without the need for a home network. BluWall Direct is also able to play Ultra High Definition audio, and you can do all of this, anywhere thanks to an 8 hour battery life. Available now for £179.99 from www.otoneaudio.com or Selfridges in the Trafford Centre, Manchester or Oxford Street.



12. iRobot Roomba 880 is the ultimative high performance robot vacuum cleaner. Just press "Clean" and Roomba gets on with the hard work. Ideal for allergy sufferers and pet owners and it's also virtually maintenance-free. You don't even need to be at home! Simply set up the schedule and you can go out and do far more enjoyable things, then come home to beautifully clean floors. For more information, visit www.witt.zone/irobot/home-uk/ or call 01483 516633.





13. Holdfast Gear. Vintage aesthetics meets modern-day function in the Roamographer. This luxury weekender packs your essentials and then some. The removable Camera Insert cradles your camera gear, and the Carrier Straps securely holds a tripod. The Shoulder Strap, lined in sheering, secures a smaller camera on the outside of the bag ready to slide up the shoulder strap when the moment presents itself. The Roamographer is impeccably hand-crafted from legendary Great American Bison leather. For more information visit www.Holdfastgear.com

Stylish Spaces... Spruce up!























1. Camerich's Lazytime plus corner sofa (pictured) is priced at just £2,556 and combines modern design with exceptional comfort. Lazytime plus can be ordered in a wide range of fabrics or leathers; many modules available for immediate delivery. Call 020 7372 9887 or visit www.camerich.co.uk for more details.

2. Inspired by a WW2 Utility Furniture Scheme, **Dan Marc** launches a completely fix-less collection of furniture composed of velvet black steel and charred Ash, finished with subtle copper detailing. Featuring a series of 'V' shaped folds for all your favourite reading books. Available at www.danmarc.co.uk | info@danmarc.co.uk | +4479 04696 245 | Ships world wide.

3. AMH Interiors. Respected international designer, Ann Marie Hess, launched AMH Interiors to offer a highly skilled and dedicated approach in targeting a distinctive sense of style, unique to every client's requirements. Projects vary in size and content from studio renovations to multi-million dollar homes. Whether traditional or contemporary, personal or corporate, the client's brief is thoroughly executed. Contact us at 020 7788 7767 or visit www.amhinteriors.com

4. Millbrook Beds. It's your best kept secret in the bedroom. Traditionally handmade in the UK for almost 70 years, Millbrook Beds are made to order using only the finest, locally-sourced, natural materials to offer the ultimate in sleep luxury. Visit www.millbrook-beds.co.uk email enquiry@millbrookbeds.co.uk or call 0845 373 1111.

5. Wishbone Publishing Ltd are excited to announce the release of 'Tales from the Riverbank', the first published collection by British artist **Harry Bunce.** The 12 piece debut collection is available in nearly 80 galleries in the UK and abroad. With a growing cult collector base internationally, Harry's signature take on making what may at first seem cute and cuddly into a dark and sinister version of itself is evident in his "Krays Pm" piece. The screenprint/giclee Limited Edition of 68 has an RRP of £360 For more information contact Wishbone Publishing info@wishboneart.co.uk 01245 350523.

6. Award winning artist **David Douglas** draws inspiration from the bustle of urban life ,this can be seen in his series of paintings of iconic London locations. He has exhibited in London and beyond and has been included in a number of Art publications, details of which can be found on his website. To view his full portfolio visit www.daviddouglascontemporary.com email douglas215@btinternet.com

7. Brown Dog Interiors are a family run independent business, manufacturing bespoke furniture from 100% reclaimed timber. Based in Nottingham, they create unique furniture that feels good, looks stunning, has history and is made for life. Pictured is the LOXLEY bed. To discover more or to discuss your bespoke ideas email enquiries@browndoginteriors.co.uk or visit www.browndoginteriors.co.uk

8. Anthony Oram's screen prints combine clever twists on classic proverbs and modern slogans with innovative typography and visual design. Displayed is "Anatomy of a Bicycle" part of his Ride-Eat-Sleep-Repeat collection, a fun and stylish collaboration of design and bikes. They're bold, daring and a bit subversive; just the thing to shake up your walls. Visit www.anthonyoram.com or email ant@anthonyoram.com to find out more.

9. A collision of classical renaissance art, tattoos, and contemporary design inspire the award winning illustrator **Jared Tuttle.** His work consists of intricately detailed bold iconic imagery. View his work at www.jared-tuttle.com and follow him on Instagram @jaredgraytuttle

10. MoDecor. Huge £225 discount on the reproduction of the 1956 Charles Eames Lounge Chair and Ottoman. Usually priced at £775, readers can grab a deal just for £550. Visit www.modecor.co.uk for full range / colours. To claim your offer, visit www.modecor.co.uk email wsales@modecor.co.uk or call 020 3239 3902 and use code GQ7 before 01/01/2016. (or while stock lasts). Next day delivery for UK mainland.

11. Brunells specialise in high quality vintage industrial polished metal furniture, lighting and accessories that have a contemporary urban edge. Brunells have a passion for unique, quirky and unusual objects that are distinctive and oozing with charm that only time and age can bring. Visit www.brunells.co.uk to see more, or call 07900 604825 for more information.

TO ADVERTISE CALL 020 7499 9080 X3705

TO ADVERTISE CALL 020 7499 9080 X3705

Male Maintenance... Trim and Proper!







1. The X1 Cooper Red razor from **Bolin Webb** – a striking addition to the award-winning Bolin Webb collection. This razor looks fantastic and wants to be seen as well as used. Award winning design and performance shaving combined. Fitted with Gillette's Fusion ProGlide blade and presented in a exclusive gift box. A great gift for Christmas when combined with our innovative magnetic stand in black. Razor available for £65 from www.bolinwebb.com and at Harrods, The Conran Shop and Fortnum & Mason. Call 01572 868005.



2. The Beard and The Wonderful produce a range of Beard Oils, Moustache Waxes and Beard Balms. All made in the UK and inspired by traditional recipes. Simple products that really work and great value with prices starting from just £2.99 delivered. Available as individual items or as Gift Sets. Buy at www.thebeardandthewonderful.com or email info@thebeardandthewonderful.com



3. Nu-Lyfe Product Beard Oil acts as a conditioner and is helpful for all types of beards in all stages. It helps soften the hair, avoids itchiness, moisturizes the skin, helps with dryness (or dandruffy), Oil is light and scent is not overpowering. Visit www.nulyfeproduct.com for more information.

4. Keltic Krew superior beard oils and balms. Handcrafted and blended to perfection in Ireland from the finest quality all natural ingredients. The best for your beard. Join the Krew at www.keltickrew.com



5. Hudson Made. For the bearded man and his clean-shaven brother, this multi-purpose soap generates a rich lather that acts as both a gentle beard shampoo and an exceptional shaving cream. This stimulating infusion of Cedar Leaf, Cinnamon, Allspice and Clove is a modern take on the classic shave soap. For more information visit www.hudsonmadeny.com / Made in the USA.

6. Uppercut Deluxe. The ultimate stash bag. A military style canvas bag that comes pre filled with a selection of Uppercut Deluxe' finest shaving and washing products. The bag features all the bells and whistles including leather tab, vintage zip, with a convenient hang loop. The design of the bag is simple. Rugged, sturdy, stylish. Made from some of the most hard wearing materials, this bag is designed to last and look good in the process. Its a wash bag. It carries your Uppercut Deluxe essentials. In style. Measures 25x11x14 cm Contents include Facewash, Shave Cream, Aftershave Moisturiser and a Toothbrush. Visit www.uppercutdeluxe.com



7. Stubble & Strife. For hand-picked and curated Shave Beard Moustache and Skin supplies coupled with finest advice and customer service buy directly from www.stubbleandstrife.com or email them at hello@stubbleandstrife.com if you have questions.



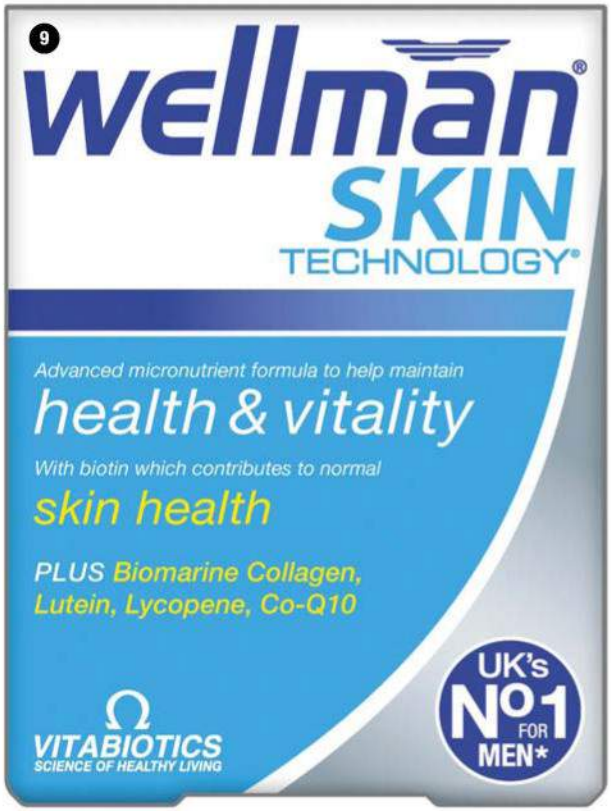
8. White Glo. Want to whiten your teeth without any hassle? Simply switch your ordinary toothpaste with White Glo! White Glo toothpastes use special micro polishing particles which work to lighten discolourationsand yellowing on tooth enamel to whiten teeth. White Glo Professional Choice is an Australian Dental Association approved product for its safety and efficacy. Look out for White Glo Professional Choice in a fresh vertical packaging design with brand new bonus X-Action toothbrush! Available from Boots, ASDA, Amazon, Superdrug, and pharmacies. RRP £3.99. Visit www.whiteglo.com or call 00 44 20 8274 1238.



9. Vitabiotics Wellman Skin Technology is from the UK's number 1 men's supplement brand and has been developed to help men stay looking their very best. The advanced skin formula is a major development in male nutrition, with a unique combination of 30 nutrients including biotin which contributes to normal skin health. RRP £17.30 for 60 tablets, available from Boots and online at www.wellman.co.uk



10. Dr K Soap Company. All Natural Beard Care: Clean, condition and revitalize your beard with Dr K's range of all natural, handmade products. Available at www.drksoap.com receive 15% off with coupon code GQ2015. (expires 15/11/15).



11. The **Beardy Boys,** shaving template is the first of its kind. The quick and easy-use design ensures a Barber finish every time. Use promo code GQBB to get 10% off. Offer ends 24/12/2015. Visit www.beardy-boys.com or email sales@beardy-boys.com



12. Closed on Monday is an award winning grooming range, designed and manufactured in Britain. Scented with a Sicilian Lemon and Black Pepper fragrance; their versatile water based "matte paste" is perfect for shorter textured styles, delivering a medium hold and matte finish. Visit: www.closedonmonday.co for the full collection or contact james@jks-co.com for wholesale inquiries.



13. The Claudia Louch Natural Skin Clinic. Models, presenters and actors rely on the skin specialist Claudia Louch to help their complexions look screen-ready. Her secret is entirely natural and she specialises in Acne, Rosacea, Eczema, Seborrhoeic Dermatitis, Psoriasis, Natural Anti-ageing, Skin Allergies and more. Her medicinal botanical skincare products may be 100 per cent natural, her ethos may be holistic and her procedures non-invasive, but, let's be clear, there's nothing wishy-washy about her approach. It is scientific, rooted in testing and analysis, reflected in her 3,000-plus client list. Therapeutic and Cosmetic Phytomedical facials and body treatments are also performed on site by a team of Dermatherapists, addressing different skin conditions and the common-or-garden signs of ageing. Some of her superb skincare range is also available online.
For Priority Bookings, call 020 7467 1539 or email appointments@claudialouch.com and quote 'GQ'. The Natural Skin Clinic, 10 Harley Street, London W1G 9PF. Visit www.claudialouch.com





14. Since 1854, **Taylor of Old Bond Street** have produced and sold the finest in Luxury Men's Grooming Products and accessories, creating a brand which is synonymous with British style and quality. Visit their store at 74 Jermyn Street, St James's, London, SW1Y 6NP, call 020 7930 5544 or visit them at www.tayloroldbondst.co.uk and www.selfridges.com

Taylor of Old Bond Street





15. Dr. Jon's Shaving Soap Co. A unique set of natural ingredients including Meadowfoam and Evening Primrose oils provides the most comfortable shave you have ever experienced. With nine fragrances to choose from, Dr. Jon's is the cure for the common shave. For more information visit www.drjons.com or email contact@drjonshandcraftedsoapco.com



16. FaceKevlar.... Just because its biker approved doesn't mean you have to be one to use it. Offering the best grooming products to care for your badass beard. All of their products are crafted by hand to make your beard look and feel great. Ride hard and wear FaceKevlar. For more information visit www.facekevlar.com or email BeardBoss@FaceKevlar.com



17. The Dandy Lions Apothecary takes an artisan approach to creating unique products for men's beard care and moustache styling, including a new range of shampoo bars, luxury soaps and candles. Visit www.dandy-lions.co.uk or email jonathan@dandy-lions.co.uk



18. Your Go-To Laser Skin Experts: **The Laser Treatment Clinic** in Harley Street London was established in 2000 and has since been providing advanced solutions to the modern day skin concerns for men and women. Hi-tech Cutting Edge treatments combined with advanced Marine Skincare Products for high performance leading to the best results! A full range of non-surgical skin solutions are available to help achieve healthy, clear more youthful looking permanently groomed skin. Their most popular treatments for men include; Laser Hair Removal, Acne Spots Treatment, Acne Scar Treatment, Scar and Blemish Treatment, Sun Damage, Pigmentation Treatment, Tattoo Removal, Stretch Marks Treatment, Birth Mark Treatment, Thread Veins, Rosacea, Black Skin Care and Skin Rejuvenation. To find out more visit: www.thelasertreatmentclinic.com or call them on 020 7307 8712.



19. Create a choppy, lived-in look with real street-cred by applying ed fibre by **chill*** to damp hair. Its strong hold fixes your masterpiece in place whilst giving you the versatility to re-work if you fancy a play!" Get the look at www.chill.uk.com or call 01535 658 499 Social #chillhair

20. GATSBY MOVING RUBBER. This Fantastic Purple Colour Hair wax "Wild Shake" has second strongest setting power among 7 colours but goes on smoothly to create a casual messed up look. This "Wild Shake" adds a natural gloss to your hair and produces the moveable texture you desire which can keep it up all day long! GATSBY MOVING RUBBER is Japan's No.1 Hair wax series which sells 1pcs in every 1.8seconds Worldwide. Sure, this is must have item for all fashionable guys out there!!
Visit www.gatsbyglobal/com



GATSBY MOVING RUBBER



21. Wet Shaving Heaven at Christmas. Affordable luxury for every wet shaver. Stockist of Edwin Jagger and other exclusive men's grooming brands. Beautiful products with prices to suit all budgets. Websites edwinjagger.co.uk or theenglishshavingcompany.com Advice and telephone orders: 0800 328 2618.



the ENGLISHSHAVING co.
SHEFFIELD ENGLAND

TO ADVERTISE CALL 020 7499 9080 X3705

TO ADVERTISE CALL 020 7499 9080 X3705

Lets Get Physical... Burn Baby Burn!



1. With the festive season approaching **USN**, market leaders in nutritional supplementation are offering GQ readers an exclusive 50% off on all purchases made at www.usn.co.uk Just use code GQ50 at checkout and get all your favourites for half the price, expires 31.12.15.

2. OneLife iD wristwear is now available with a personalised QR code. Eye-catching and distinctive, the QR code links to a personal online ID profile where you create a web page with personal details or contact information. From £16.49 at www.onelifeid.com

3. UK-made **Huel** is a nutritionally complete powdered food. Containing no added sugar, no meat or animal products, no dairy, no soy, no eggs, making it suitable for those with even the most complex dietary requirements. For more information or to order visit huel.com Free next day delivery. £45 RRP.

4. The **Hawkwheel** Sport is a rover category personal transportation device, boasting a 10 to 12 mile range per charge and 250lbs weight limit. With a minimalist design, the Sport is a wholly unique experience. Running off two separate motors and a 158Wh battery, the experience depends on how you use it. More info at www.hawkwheel.com





5. KYMIRA Sport: With a range of products that have been made with their KYnergy® Infrared technology, KYMIRA Sport products have been proven to enhance performance, accelerate recovery and regulate temperature. With customers varying from gym goers to Olympic Gold Medallists they will make the perfect present this Christmas. For more information visit www.kymirasport.com

6. KT Tape® PRO™ is the world's only synthetic kinesiology tape (elastic sports tape). Good enough for NBA All-Star James Harden and weekend warriors wanting to stay in the game. It supports sore muscles and joints without bulk or limiting the body's natural movement. When applied correctly, KT Tape PRO helps relieve pain and allows individuals to play harder. Available in 10 different colours. Buy online at www.kttape.com or at most sporting goods stores and pharmacies.

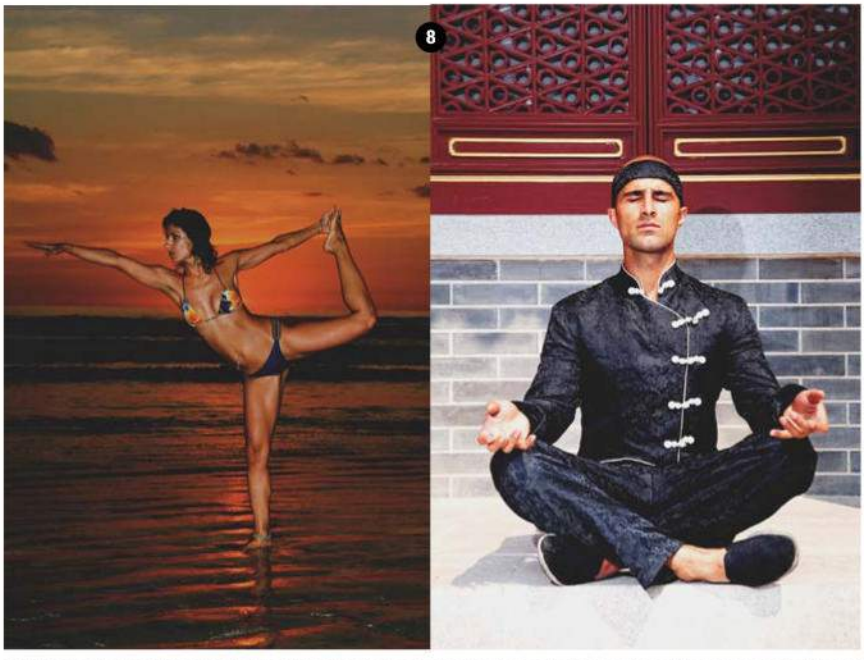




7. Boot Bananas, the active person's new best friend. They're stylish. They're British. They're yellow. Most of all, they're bananas about being the ultimate shoe deodoriser. Saving the world, one pair of fruity feet at a time. For more information or to order this super stocking filler visit www.bootbananas.com

8. Say goodbye to stress, tension and fatigue because **AwakeConBal**'s expert lifestyle coaching is a refreshingly unique application of Yoga And Tai Chi principles that effectively increases flexibility, and balanced health ensuring a super fit mind and body targeting both the conscious and subconscious. Get 50% Off Your First One2One Session, Call 020 7460 5343 Visit www.awakeconbal.com

9. Scrubba Wash Bag This Aussie invention is revolutionising travel and camping all around the world. The Scrubba Wash Bag is a lightweight device that delivers a machine quality wash in minutes and gives you the freedom to wash clothes anywhere. Pack fewer clothes and avoid traveling with a heavy pack or suitcase. www.thescrubba.com





10. AQUAPAC® create 100% waterproof bags and cases. With three Queen's Awards to their name, and over 5 million waterproof bags sold, Aquapac frees you from worrying about your valuables when you head outdoors. This Christmas sees the launch of a 100%-waterproof Waist Pack. Available in Acid Green or Cyan – price £35 – a perfect Christmas gift for anyone looking forward to spring! To find out more visit www.aquapac.net



NONE OF US CAN MOVE FORWARD IF HALF OF US ARE HELD BACK

EDUCATION. HEALTH. JUSTICE. FOR EVERY GIRL. EVERY WOMAN. EVERYWHERE.

CHIME FOR CHANGE
FOUNDED BY GUCCI

+

GLOBAL CITIZEN®

JOINING FORCES FOR GENDER EQUALITY

TO FIND OUT MORE GO TO GLOBALCITIZEN.ORG/CHIME

GQ Stockists

December 2015

A

Acne
acnestudios.com

AG Jeans
agjeans.com

Antler
antler.co.uk

B

Bally
bally.co.uk

Baracuta
baracuta.com

Berluti
berluti.com

Boss
hugoboss.com

Bottega Veneta
bottegaveneta.com

Burberry Prorsum
burberry.com

C

Calvin Klein Collection
calvinklein.com

Canali
canali.com

Church's
church-footwear.com

Coach
coach.com

Corneliani
corneliani.com

D

Daks
daks.com



Church's
133 New Bond Street,
London W1. 020 7493 1474



Oliver Spencer
62 Lamb's Conduit Street,
London WC1. 020 7831 6323

Diesel Black Gold
diesel.com

Dior Homme
dior.com

Dolce & Gabbana
dolcegabbana.com

Dsquared2
dsquared2.com

Dune
dunelondon.com

Dunhill
dunhill.com

E

Emporio Armani
armani.com

Ermenegildo Zegna
zegna.com

F

Farah
farah.co.uk

Farfetch
farfetch.com

G

Gant
gant.co.uk

Gap
gap.co.uk

Gieves & Hawkes
gievesandhawkes.com

Giorgio Armani
armani.com

Gucci
gucci.com

H

Harrods
harrods.com

H&M
hm.com

Hardy Amies
hardyamies.com

Hermès
hermes.com

J

JD Sports
jdsports.co.uk

Jimmy Choo
jimmychoo.com

L

Lanvin
lanvin.com

Levi's
levi.co.uk

Louis Vuitton
louisvuitton.co.uk

M

Marks & Spencer
marksandspencer.com

Massimo Dutti
massimodutti.com

matchesfashion.com

MCM
mcmworldwide.com

Michael Kors
michaelkors.com

Moncler
moncler.com

N

Next
next.co.uk

Nixon
nixon.com

O

Oliver Peoples
oliverpeoples.com

Oliver Spencer
oliverspencer.co.uk

Orlebar Brown
orlebarbrown.com

P

Paul Smith
paulsmith.co.uk

Persol
persol.com

Philipp Plein
philipp-plein.com

Prada
prada.com

R

Ralph Lauren
ralphlauren.co.uk

Ray-Ban
ray-ban.com

Raymond Weil
raymond-weil.com

Richard James
richardjames.co.uk

Russell & Bromley
russellandbromley.co.uk

S

Salvatore Ferragamo
ferragamo.com

Sandro
uk.sandro-paris.com

Scotch & Soda
scotch-soda.com

Shamballa
shamballajewels.com

Smythson
smythson.com

Stephen Webster
stephenwebster.com



Tateossian
55 Sloane Square,
London SW1. 020 7730 3876

T

Tateossian
tateossian.com

Tiger Of Sweden
tigerofsweden.com

Tod's
tods.com

Tom Ford
tomford.com

Tommy Hilfiger
uk.tommy.com

Topman
topman.com

Turnbull & Asser
turnbullandasser.co.uk

U

Ugg
uggaustralia.co.uk

Uniqlo
uniqlo.com

V

Vertu
vertu.com

Victorinox
victorinox.com

W

Watchfinder
watchfinder.co.uk

Wolsey
wolsey.com

7 For All Mankind
7forallmankind.co.uk



7 For All Mankind
225 Regent Street,
London W1. 0800 783 1942

James Anderson

England's No.1 wicket taker of all time*

"Wellman® Skin Technology keeps my skin refreshed, energised and protected."

James

NUTRIENT SKIN THERAPY

from wellman®

Wellman® Skin Technology

- Dynamic performance for male skin
- Formulated by Vitabiotics scientific experts using Advanced Research in Male Skincare (ARMS®)
- Concentrated nutrient and botanical skin complexes
- Energise and rejuvenate your skin



anti-ageing moisturiser | under eye serum | facial scrub | face wash

Nutrient Skin Therapy available from†

Boots & www.wellman.co.uk

*England's all time highest international wicket-taker, 384 test wickets correct at 17 Apr 2015.
Source: www.jamesanderson613.com **UK's No1 men's supplement brand. Source: Nielsen GB ScanTrack Total Coverage Value Sales 52 w/e 25th April 2015. †Available from larger Boots stores, subject to availability.

FROM THE UK'S No1** MEN'S SUPPLEMENT BRAND

THE QUEEN'S AWARDS FOR ENTERPRISE INNOVATION 2013

VITABIOTICS
SCIENCE OF HEALTHY LIVING







Swallows and Amazons here we come!

Adventure, wildlife, glorious countryside and open views, vernacular and contemporary architecture, fantastic facilities and good old-fashioned family fun are Habitat First Group's hallmarks. It was founded by the late property entrepreneur Jeremy Paxton, who developed the UK's first residential nature reserve at Lower Mill Estate. Claire Pilton meets his son Red at the family's second scheme of sustainable homes in Dorset

It is absolutely bucketing with rain when Red Paxton drives up to the timber-clad sales office at Silverlake; but the weather really doesn't matter. With the huge expanse of empty sky, and the unexpected outlook over a lunar-like lake to forestry and fields beyond, it feels as though we're in the middle of nowhere.

In fact, Silverlake is just three miles from Ringstead Bay on the Jurassic Coast, five miles between Weymouth and Dorchester. It occupies the site of Warmwell's WWII airbase and a 100-year-old sand quarry. The holiday homes will cover less than a third of the land, with some 300 acres given over to providing a natural habitat for wildlife – and a natural playground for residents. Or rather second-homers, as property cannot be used as a primary residence at Silverlake, which is being developed along similar lines to the Paxton's Lower Mill Estate in the Cotswolds.

Red points to "the growing number of UK families who are fed up with or fearful of holidaying, half-terming and week-ending abroad." Families who, far from hankering after the barefoot luxury of long-haul destinations, are searching for what he describes as 'grounded luxury'.

"Our concept appeals to ordinary people who've worked hard and done well; who hire a chef for special occasions, but not all the time. Who want their children to explore the great outdoors and be able to play out of sight safely, to take part in bush-craft courses and night safaris. Today's youngsters aren't allowed to venture out alone, especially in towns. At Lower Mill they are encouraged to make their own tracks through the reserve and make their own memories too."

Around 70% of Lower Mill's 320 owners come from London; there are a handful of expats and a few out-and-out investors who are looking ahead









10 years when everything will be finished. The estate already sports a huge spa with Europe's first eco-pool, an organic farm and farm shop, and a clubhouse and restaurant that opened this summer; it has consent for 575 properties but, given the trend for double plots, is unlikely to reach that number. Red reports average plot prices are now £350,000 compared to £60,000 when his father launched the scheme 16 years ago.

A champion water skier, Jeremy Paxton went to coach in the USA where he stayed in gated holiday home communities. He introduced them to the UK back in the 1970s, a time when caravans and tents were the norm. Starting at the lodge-on-the-back-of-a-lorry end of the market, he established Watermark (which still exists), extended it to four sites and sold the lot to acquire Lower Mill in 1996. Like Silverlake, it was a quarry pit with no planning: a shrewd gamble that paid off.

Having established there was scope in the UK for more Lower Mills, Paxton acquired the Silverlake site two years before his unexpected death in 2013. Red, who had worked at Habitat First Group for seven years, took up the reins together with his sister Ruby, who heads the company's holiday rental arm, Habitat Escapes, and younger brother Rory, who joined the sales team this year. Having left school at 16, Red "never wanted to work for Dad. DJ-ing beckoned; marketing followed. Dad began asking my advice about marketing at Lower Mill and offered me a job during the recession. After selling 14 properties in six months, I re-negotiated my package and worked my way up to head of sales and marketing!"

"At Silverlake, we're taking Dad's eco-rooted ethos to the next level, introducing new energy-efficient designs and some serious holiday infrastructure." Tree-top walkways, zip wires, a climbing wall and huge play area, MUGA games and tennis courts are teamed with a secluded glade and hammocks, several beaches (there's no shortage of sand) and a dedicated spot for camp-fires beside a 1950s Airstream caravan. Three lakes for fishing and boating will be followed by canal-canoe safaris around 10 reclaimed islands (with 30 homes on each), a large health club and restaurant, farm shop, bakery and a 50-room hotel and country club.

The first cluster of 31 properties at Beaumont Village includes 11 terraced cottages priced from £295,000 and six water-fronting properties that rise to £2.5 million. Purchasers can choose from 10 designs; alternatively one of Habitat First Group's existing designs can be modified, or an architect commissioned to create a new one. Recommended builders will then customise the layout and interior to the owner's specifications. "Basically it's self-build without the *Grand Designs* headaches," says Red, who sold 13 homes within four months of launching.

Red's championing of old-fashioned fun is refreshing and reflects his own family's values. "People who were growing up in the 1960s and 70s want to reconnect with their youth and see their children enjoy the same experiences." He and his siblings are proudly protective of the legacy their father left them and those like-minded families who wish to hide away in the depths of a flourishing residential nature reserve.

Visit www.silverlakedorset.com or call +44 (0)1305 853490

HARRODS ESTATES
LUXURY PROPERTY AGENTS

Established 1897



Photos are for indicative purposes only





THE CHILTERNS, Marylebone W1U

A stunning collection of two bedroom apartments along with a spectacular three bedroom penthouse for rent in this brand new and exclusive development in the heart of London. The Chilterns offer a standard of living that is second to none and has been designed and furnished to the highest of standards. Each resident has access to a private sauna, spa, gym, cinema and for the wine connoisseur, there is the opportunity to own a temperature controlled cellar. The apartment comes with one parking space in the underground car park. Available in October, viewings can be conducted in the show room.

Price: £2,200 to £4,500 per week plus property fees*
(£180 admin & £300 checkout)
References: £42 per person
*http://www.harrodsestates.com/tenants

020 7225 6602
ed.woolgar@harrodsestates.com

Harrods

KNIGHTSBRIDGE OFFICE: 82 BROMPTON ROAD LONDON SW3 1ER T: 020 7225 6506
MAYFAIR OFFICE: 61 PARK LANE LONDON W1K 1QF T: 020 7409 9001
CHELSEA OFFICE: 58 FULHAM ROAD LONDON SW3 6HH T: 020 7225 6700
KENSINGTON OFFICE: 48-50 KENSINGTON CHURCH STREET LONDON W8 4DG T: 020 3650 4600
HARRODSESTATES.COM

@HarrodsEstates

LOWER MILL
COTSWOLDS

SUMMER HOLIDAYS, BETTER SPENT AT HOME

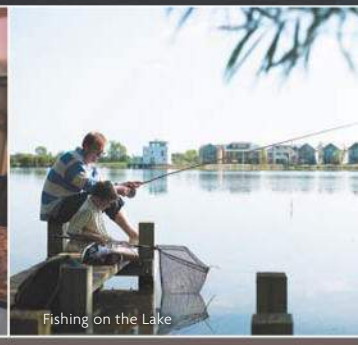
HOLIDAY HOMES IN THE COTSWOLDS WITH ALL THE COMFORTS OF HOME
COMMUNITY • ECOLOGY • ARCHITECTURE


On-site Spa


Paddle boarding the lakes



Ballihoo Restaurant


Fishing on the Lake

RECONNECT WITH NATURE – AWARD WINNING DESIGNS FROM £550,000*

PART OF HABITAT FIRST

Site visits by appointment | +44 (0)1285 869 489 | www.lowermillestate.com

Lower Mill Estate properties are for holiday use only and cannot be used as a primary place of residence. *Prices correct at time of going to press.

FIRST

FIRST KITZBÜHEL

THE REAL ESTATE COMPANY



THE PREMIUM SELECTION

* * * * * *

"CHALET SUN VALLEY" KITZBÜHEL AUSTRIA

Nº 3

FIRSTKITZBUEHEL.COM

EXCLUSIVE PARTNER

PORSCHE
Porsche Zentrum Tirol

NEXT EDITION – Nº4:
"MOUNTAIN LIFE"

T +43 5356 666 04 | OFFICE@FIRSTKITZBUEHEL.COM

THE STAR AND GARTER

RICHMOND HILL

A once in a lifetime opportunity

THE STAR AND GARTER

Sales Suite and Show Apartment now open



The meticulous refurbishment of this Grade II Listed landmark provides a stunning range of luxuriously specified 1, 2, 3 and 4 bedroom apartments. It has a magnificent setting, with the iconic view of the river Thames, famously painted by Turner and other artists, visible from the restored gardens.

Richmond Park, the largest of the Royal Parks at 2,500 acres, is so close that it is effectively your front garden, while Petersham Common and Meadows, also within a few minutes' walk, form your back garden.

These are unique residences, restored and specified to the highest possible standards. Private facilities, including a leisure suite with a pool, spa and treatment room, Harrods concierge, and town car ensure an incomparable lifestyle for residents.

Prices from £1.3 million

The Sales Suite and Show Apartment are now open daily

Viewing by appointment only, please call 0333 666 0102 to confirm.

CREATED BY

LONDON SQUARE

www.thestarandgarter.london

Computer generated image depicts The Star and Garter and is indicative only. Details correct at time of going to press.

Selling agents

featherstone leigh

Knight Frank


MERIDIAN HOUSE
NOW LAUNCHED
BATTERSEA REACH LAUNCHES MERIDIAN HOUSE
Beautifully appointed 1, 2 and 3 bedroom apartments set amongst landscaped gardens and courtyards, featuring on site residents facilities including 24 hour concierge and underground parking.
Prices from £680,000*
020 3603 3941 | www.batterseareach.com | batterseareachsales@stgeorgeplc.com
Computer enhanced image is indicative only. *Price correct at time of going to print.
St George
Designed for life

CAPITAL *COOL*

Claire Pilton gets street smart in London's emerging hot spots

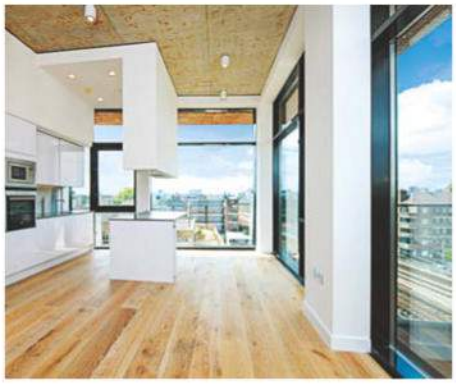


In London Fields, all 30 flats at Warehaus sold off-plan

It is extraordinary to think that just 30 years ago in the Sloane Rangers' heyday, Kings Road, Parsons Green, Wandsworth Bridge Road and 'Batter-ci-a' were not only 'in', but also well within the budget of London's bright young things. Now the cool crowd is looking way beyond the perimeters of 'prime outer London' with first-time buyers, second steppers and young families aspiring to areas such as Ealing, Acton, Kensal Green, Queen's Park, Kilburn and Shepherd's Bush in the west, Earlsfield, Brixton, Peckham and Bermondsey in the south, and to the east: Whitechapel, Hoxton, Haggerston, Dalston, Stoke Newington and Clapton.



Hailed by *Vogue* as South London's coolest quarter after White Cube opened on Bermondsey Street, the £1 billion regeneration of the New Bermondsey area will include improved transport and world-class sports facilities. A brisk walk from the overground and tube, **Bermondsey Works** will provide 148 apartments above a primary school and sixth-form academy. Available through Telford Homes (01992 809800).



Hackney's headline scheme Warehaus (pictured) saw all 30 flats sold off-plan and off-market within four months. Now super-sassy Union Developments (0800 0432523) is about to release **143 Mare Street**, E8, a new-build, mixed-use scheme of 47 flats priced from £450,000. The 30,000 sq ft of cool commercial space will include a designer-restaurant with a courtyard cinema for pop-up events.



Fabrica's striking urban scheme of 327 apartments at **City Wharf** (0800 0833199) sits alongside the canal on Wenlock Basin near City Road, EC1. Well placed for the Old Street district, Shoreditch and Hoxton, it is also within walking distance of the City. With over a third sold, predominantly to owner-occupiers, prices in the second phase now start from £500,000.

"A 30-acre park and proper café culture, boutique shops, great transport, a strong, long-term community… you can't beat Queen's Park*," says Laura Dam Villena, who has lived here for 10 years and recently opened Knight Frank's local office (020 3815 3020). "For young families in search of more space for their money, a three-bedroom house on Tennyson Road, NW6, affords the opportunity to convert the loft and do the side return to create a substantial four-bedroom home. After 40 years, the owners are seeking £1.2 million. Alternatively on Carlisle Road, £2.25 million will secure a property where these works have been carried out."*



This picture and inset: a house on Carlisle Road in Queen's Park

"**Peckham's** popularity has exploded among young professionals," says Jason Davis of Kinleigh Folkard & Hayward (020 3199 8071) who reports "a significant number of first-time buyers registering with budgets as high as £800,000." The mix of bars, restaurants and coffee shops that have sprung up, together with the high streets of Nunhead Lane and Queen's Road and great overground links, make Peckham a worthy and more affordable alternative to areas such as Battersea, Clapham, Brixton and Herne Hill. Within a short walk of Nunhead, Peckham Rye and Queens Road stations is this six-bedroom house on Consort Road, SE15, on at £1.1 million.



Consort Road

High prices in Islington and Shoreditch have seen young professionals and families moving to the more affordable parts of Hackney, particularly Dalston and Stoke Newington. Restaurants, bars and independent shops are opening and property prices are rising. Hackney *saw the highest increase in London for 2014/2015, reports Richard Everitt of Winkworth (020 8986 4216) who anticipates the borough's popularity and price increases will spread to areas like Clapton – where this two-bedroom flat, on Clapton Square, costs £539,999.*

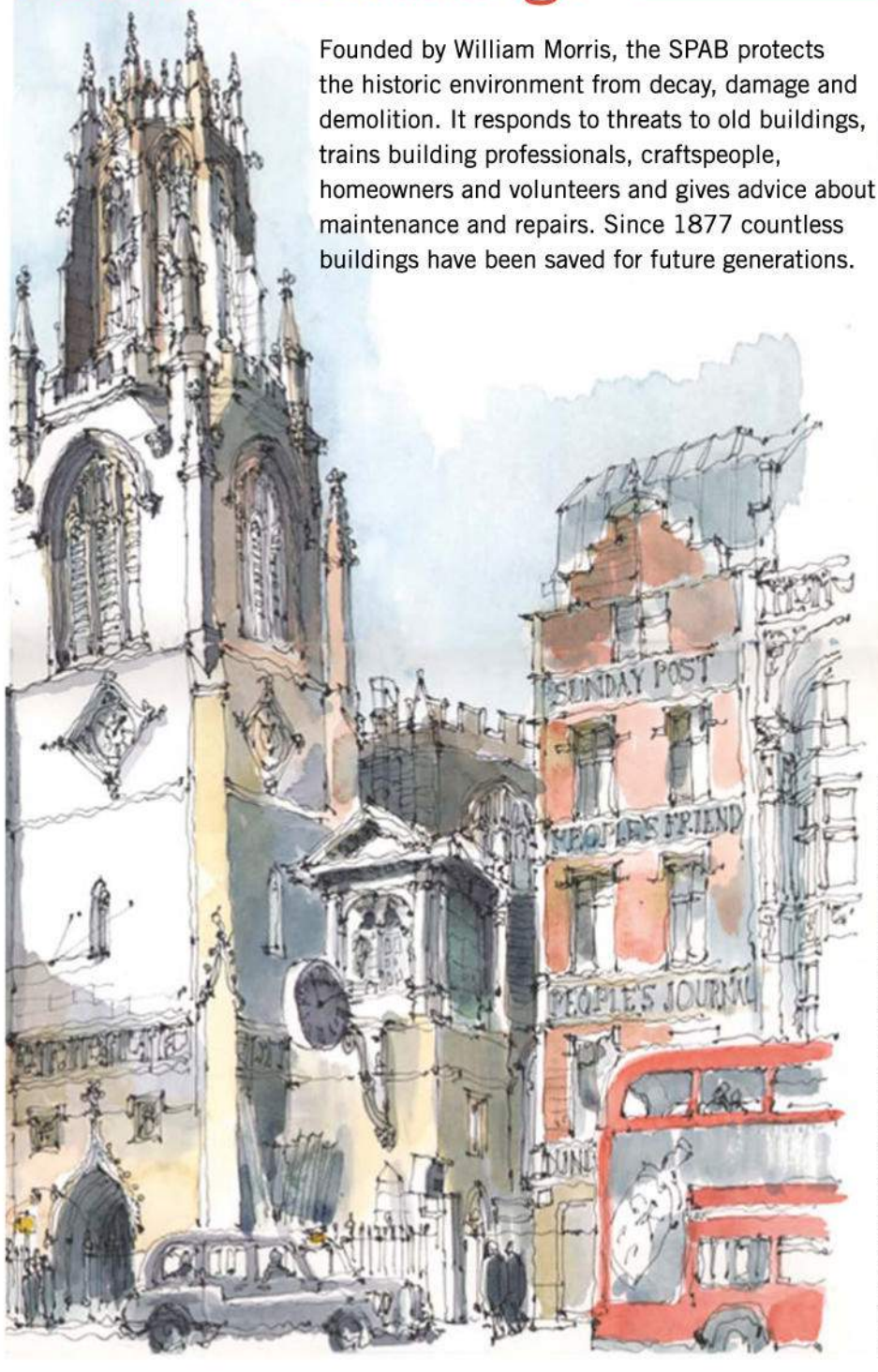


Clapton Square

The Society for the Protection of Ancient Buildings

S·P·A·B

Founded by William Morris, the SPAB protects the historic environment from decay, damage and demolition. It responds to threats to old buildings, trains building professionals, craftspeople, homeowners and volunteers and gives advice about maintenance and repairs. Since 1877 countless buildings have been saved for future generations.



Drawing of St Dunstan-in-the-West by SPAB Scholar Ptolomy Dean

Information about maintaining your home is available through events, courses, lectures, publications and telephone advice.

To support our work why not join the SPAB? Members receive a quarterly magazine, our list of historic properties for sale and access to our regional activities.

www.spab.org.uk 020 7377 1644

A charitable company limited by guarantee registered in England & Wales.
Company no: 5743962 Charity no: 1113753 37 Spital Square, London E1 6DY



WHEN CASTELFALFI IS YOUR HOME, TUSCANY IS YOUR GARDEN

At Castelfalfi, a 2,700 acre estate in the heart of the Tuscan hills, a medieval village has come to life. After years of meticulous restoration, the Estate is now a bustling community with two golf courses, hotels, shops, restaurants, bars, pools and a wellness centre. The Estate also produces its own wine and olive oil.

Located in an idyllic location with breath-taking panoramic views of Tuscany's rolling hills, Castelfalfi is also within easy reach of some of Italy's most famous cities, including Florence and Pisa.

A range of real estate options are available, including apartments, restored country farmhouses and newly built Tuscan villas.

The estate is fully managed and property rental services are available.

Make Castelfalfi your home away from home and enjoy the best that Italy has to offer.

Toscana Resort Castelfalfi

Hotels · Villas · Golf

800 YEARS IN THE MAKING

For further information, please contact:
P: +44 (0)20 7205 4365 - E: realestate@castelfalfi.it

www.castelfalfi.co.uk

Scan to view real estate portfolio



PARLIAMENT HOUSE

LONDON, SE1

THE PENTHOUSE COLLECTION

INTRODUCING THE PENTHOUSE COLLECTION BY LEADING LONDON DEVELOPER TELFORD HOMES, LONDON'S NEWEST LUXURY ADDRESS, LOCATED JUST OFF ALBERT EMBANKMENT, LONDON SE1.

Comprising of just two spectacular and spacious residences, The Penthouse Collection combines bespoke design with outstanding 360° views across the capital.

The Lateral Penthouse and The Triplex Penthouse offer new levels of luxury living. As you walk through the entrance halls on the bespoke Cheville Parquet flooring, the sumptuous and elegant surroundings embrace you. With floor to ceiling glazing, the views are awe-inspiring and all London landmarks are on display, with a constantly changing dramatic virtual canvas in whichever direction you gaze. In addition natural light floods these truly exceptional apartments and when the sun goes down the light show provided by the buildings along London's skyline is truly breathtaking.

THE LATERAL PENTHOUSE • £3M

THE TRIPLEX PENTHOUSE • £6M

Prices correct at time of going to press.





The quality of both homes is apparent from the moment you enter, from the feature designer kitchens by Molteni & C with integrated Gaggenau and Miele appliances, the fully automated blinds and curtains, lighting, audio and visual, designer wardrobes to bedrooms, mood lighting and coffered ceilings in all rooms. Grandeur and opulence also abound within the bathroom suites, with beautiful textures of marble, porcelain and stone combining to showcase the top quality sanitaryware. All of these touches create apartments that are the very pinnacle of penthouse living.

The Triplex Penthouse, whose entire top three floors crown the development, also features a substantial private terrace with outdoor bespoke kitchen, weatherproof outdoor TV and Riviera cedar wood hot tub. Access to each floor is via a bespoke helically fanned wooden staircase designed and installed by TinTab, a work of art in its own right. The staircase leads to a fully automated glass roof light that when opened provides access to the secondary roof terrace. At the pinnacle of Parliament House, this unique area provides an amazing vantage point over the Capital with uninterrupted sweeping views up The River Thames towards The Houses of Parliament and the City and south towards Battersea.

The Penthouse Collection, designed and furnished by renowned interior specialists Honky, is certain to impress even the most discerning buyer, particularly those keen to entertain and take full advantage of the London skyline.

A development by:

telfordhomes

Selling Agent:

JLL

For your personal invitation please contact Jessica Munday
on **020 3538 3166** or email **jessica.munday@telfordhomes.london**

Photographs depict the private roof terrace and view from The Triplex Penthouse, part of The Penthouse Collection.

RIVERSIDE LIVING IN CHELSEA





CHELSEA WATERFRONT

LONDON SW10

LONDON'S MOST PRESTIGIOUS RIVERSIDE ADDRESS

World class architecture,
master planned by Sir Terry Farrell.

Sophisticated riverside apartments with unrivalled views over London.

Signature restaurant, shops, café and residents' health club.

Five star 24 hr concierge services.

SETTING NEW STANDARDS
IN WATERSIDE LIVING
2 TO 5 BEDROOM APARTMENTS
FROM £2.2M

MARKETING SUITE NOW OPEN

FOR FURTHER INFORMATION CALL

+44 (0)20 7352 8852

WWW.CHELSEAWATERFRONT.COM

JOINT SELLING AGENTS

savills

Knight Frank

A DEVELOPMENT BY

CHEUNG KONG PROPERTY HOLDINGS

Computer generated image. Price correct at time of going to press.

PROPERTY

CHRISTMAS LIST

Make the most of the festive season with this merry medley, from colourful paintings to some extremely sophisticated Wendy houses. By *Rosemary Brooke*



MANSIONS IN MINIATURE

For the Christmas present to trump all Christmas presents – something, perhaps, for the wannabe architect in your family – check out Cornish-based Love Lane Caravans, which has brought out a new collection of tabernacles with the concept of 'Wendy houses for grown-ups'. They were previewed at this year's Goodwood Revival, and each one is modelled on a historic building – recent projects include a miniature version of a 19th-century Methodist chapel. 'We work with each customer to create something unique to them: we love nothing better than a 'crazy' idea, or a reflection of someone's roots – all mixed up with a flash of eccentricity,' says co-founder Anna Bingham. From £22,000. *www.lovelanecaravans.com*



Deck the halls

Brighten up someone's life with one of Milly Flamburiari's captivating paintings – the artist opens her new exhibition *Simple Pleasures* on 7 December at Gallery 8 on Duke Street in London's Mayfair. The show encompasses several varying groups of Flamburiari's work, each with a different style and subject. From Jazz Age scenes to geometric designs, Flamburiari's art is immersed in imagination and subtle humour: her colourful compositions will bring joy long after the festive season has ended. Prices range from £950-£2,400. Open daily from 7–12 December from 10.30am to 6.30pm, also by private appointment. *Visit www.millyflamburiaripaintings.com or call 020 7937 7064/ 07885 410574*





Great escape

Treat your family to a holiday home on Croatia's sun-kissed coastline. Design and architecture firm Pin & Pin are set on making the Dalmatian coastline a luxury destination through its uniquely designed villas. Combining stone façades with modern design, The Hills Dubrovnik is a small collection of four- and five-bedroom villas, with private pools, set in the exclusive area of Orasac. Brothers Adam and Alexander Pinion build their villas to blend in with the traditional architecture – these properties are designed to last. With prices starting from €900,000, this time-share offers generous stints in the property, plus a guaranteed rental yield. For more information, visit www.pinandpin.com.

VALENTINE PLACE

SE1

Crest NICHOLSON



Now Launched

A collection of one, two, and three bedroom apartments, penthouses, duplexes & mews houses nestled around a central courtyard garden.

Sales and Marketing Suite now open

Marketing Suite, 42 Southwark Street, London, SE1 0EX

Register your interest 0800 883 0193
valentineplace@crestnicholson.com
www.valentineplaceSE1.com

Prices from £730,000

Digital illustration is indicative only. Price correct at time of going to press.



CONDÉ NAST
johansens
Luxury Hotels · Spas · Venues

condenastjohansens.com

One&Only Reethi Rah, Maldives



Exclusive New Show Apartment Now Available To View - Call Today

A world class address in the heart of London

190 Strand offers a range of bespoke apartments, townhouses and penthouses in the heart of London. Located on the world-famous Strand just minutes from Covent Garden, the River Thames and with access to the Capital's theatre, education and cultural centre, this new iconic landmark is positioned to enjoy the richest aspects of London living.

Prices from **£1,465,000**

Call now for your personal appointment **020 3468 1673**

Sales & Marketing Suite open daily 8am to 6pm (Thursdays until 8pm).
190 Strand, London, WC2R 1DT.

Prices correct at time of going to press and subject to availability.
Computer generated image depicts 190 Strand.

Our vision for your future

www.**190strand**.co.uk

Proud to be a member of the Berkeley Group of companies

Berkeley Group

Knight Frank

St Edward
Designed for life

Vital STATISTICS

Taking the measurements of the GQ world

Nº 30

Fast-result work-outs to transform your body for the party season

PROJECT FIT

36-38 Cornhill, London EC3.
USP: A class that feels like a nightclub
£20 per session. project-fit.co.uk

50/50: The one-hour circuit is split between treadmill and strength-based work.
128BPM: Minimum tempo of the music
623: Repetitions (of various kinds) performed in a typical session. Plus a 10km run
ZERO: Number of breaks permitted
1,357: The record calorie-burn by a PF client
TWO: Number of stone you can expect to shed by doing four classes a week for six weeks
£3.50: Price of a post-class protein shake

ORANGETHEORY FITNESS

All David Lloyd clubs.
USP: Real-time body monitoring
£20 per session. davidlloyd.co.uk

24: Fellow attendees who will be able to see the data from your heart monitor displayed (among theirs) on the big screen
20-33: Percentage of class that you'll spend in the heart rate "red zone"
36: Number of hours after the class has finished that you will continue to burn calories as a result
10KG: Expected weight loss over six weeks
£215,000-£415,000: Co˙st of opening an Orangetheory Fitness (*below*) franchise in the US – they're about to go international

THE DEALER

All seven Gymbox clubs.
USP: A session determined by a deck of cards
£20 per session. gymbox.com

TWO-TEN: Each number on the cards (*see USP above*) represents a different exercise, from planks to press-ups
ACES, JOKERS AND FACES: Indicate how long each exercise is to be performed
TOUGHEST CARD: You won't be thanked for drawing the eight of hearts (12 burpees)
THREE: Stages into which the 45-minute class is broken – strength, stability and cardio conditioning
120 MINUTES: Time in which Dealer classes fill up once booking opens online

FLEXTREME

Speedflex centres in the City, Surrey, Newcastle, Leeds and Aberdeenshire.
USP: A proprietary machine
£7.50-£10 per session. speedflex.com

TWO: Number of directions in which the Speedflex machine works – up and down
WHAT'S SO "EXTREME"? On the one hand, the class only lasts 30 minutes; on the other, you'll burn 900 calories. You do the maths
POST-WORK-OUT SORENESS: Minimal. The machine is weight-free, reducing muscle tear. No pain, all gain
699: Number of repetitions a participant can typically expect to perform



SUFFERFEST

David Lloyd Raynes Park, Bushey Road, London SW20.
USP: Immersive cycling
As part of David Lloyd membership. davidlloyd.co.uk

321x102: Dimensions in inches of the iMax-like screen, which curves around the studio
18: Videos – taken from real races such as the Tour de France – used in the classes
48: Number of participants cycling from 20 minutes to two hours, depending on which video is played
IWBMATTKYT: The Sufferfest mantra – I Will Beat My Ass Today To Kick Yours Tomorrow
110LB: Weight that a 300lb client lost over the course of a year

ROPES AND ROWERS

Equinox, 99 Kensington High Street, London W8.
USP: Water rowers
£186 per month for an Equinox membership. equinox.com

FIVE: The floor on which you'll find Equinox inside the Derry & Toms building
50 MINUTES: Duration of each class, which involves a four-station circuit – mobility, battle ropes, water-row sprint and AMRAP (as many reps as possible)
1,349 METRES: The record distance rowed in four minutes on the class "brag board"
126: The board's record for metres rowed in a 15-second sprint
500: Post-work-out shakes sold per day

APEX STRENGTH

Virgin Active Walbrook, London EC4.
USP: Altitude training
£195 per month for a Virgin Active membership. virginactive.co.uk

ALTITUDE SIMULATED BY THE PURPOSE-BUILT STUDIO: 3,000m – just 400m short of the Val d'Isère ski resort in France
THE KIT: Each session is split between a Woodway 4Front treadmill and a Watt bike
70: Training at altitude means a 35-minute session stresses your cardiovascular system in the same way 70 minutes normally would
THREE: Number of times you need do the class to notice a "sizeable difference", according to Virgin Active master trainer Nick Beer

TOTAL TRANSFORMATION

Jonathan Goodair, Home House, 20 Portman Square, London, W1.
USP: Personal training from Madonna's PT
£90 per hour session. jonathangoodair.com

800: Number of calories burnt during his one-on-one work-outs
40: Minutes the session devotes to abdominal training, using everything from mats to medicine balls and Olympic discs
20G: Amount of whey protein that must be consumed per work-out for stimulating optimum muscle growth
2LBS: The target amount for Total Transformation clients to lose per week
PAST CLIENT: Mick Fleetwood

Story Lee Stobbs



Available from selected watch specialists nationwide. For an illustrated catalogue and details of your nearest stockist telephone 0116 234 4656 or email info@bml-watches.com


"WHAT MAKES THE OCEAN, MAKES THE MAN"
SCOTT EASTWOOD
DAVIDOFF
Cool Water
DAVIDOFF
Cool Water
EAU DE
TOILETTE